VIDYA

JOURNAL OF GUJARAT UNIVERSITY

Vol. XXIII
23

January 1980

No. 1

C-LANGUAGES

UJARAT UNIVERSITY
AHMEDABAD-380009

VIDYA

JOURNAL OF GUJARAT UNIVERSITY

XXIII | January, 1980 | No. 1

C-LANGUAGES

Published by the
GUJARAT UNIVERSITY
AHMEDABAD-380 009

CONTENTS

SIDELIGHTS ON INDIAN AESTHETICS *

K. Krishnamoorthy

Professor & Head
Department of Sanskrit
Karnatak University
Dharwar-580003

Three periods can be distinguished in the studies relating to this field. In the first, Professor Hermann Jacobi of Germany initiated not only a historico-critical survey of the basic concepts like Alaṅkāra and Guṇa but also gave the first ever modern translations of two outstanding works in our poetics, namely · Ānandavardhana's *Dhvanyāloka* and Ruyyaka's *Alaṅkārasarvasva*. But the first editions of Sanskrit alaṅkāra works were so corrupt and readings so faulty that they gave rise to unending text-critical problems. Questions of chronology and authorship too were hotly discussed and the vast field of Alaṅkāraśāstra from Bharata to Jagannātha was surveyed from the historico-critical perspective—which was then the fashion among Indologists—by pioneers like S. K. De and P. V. Kane. They also attempted to present a picture of the progressive development of ideas in this field. This is the second period. That each aesthetic concept—*Alaṅkāra, rasa, guṇa, sāhitya, vakrokti, aucitya, rīti* etc. has a well-traceable progressive development was a postulate which guided the learned studies of Prof V. Raghavan. Published and unpublished sources were ransacked and almost all the views expressed by various writers were compiled, classified and categorised. This is the third period Only two outstanding exceptions to the above learned trend are Prof. M. Hiriyanna of Mysore and Prof. S. P. Bhattacharya of Calcutta. They were interested more in the basic postulates of Indian Aesthetics as a

* Text of a lecture delivered under the Presidentship of Prof. Umashankar Joshi arranged by Nakshatra Trust on 22-11-1979, at L. D. Institute, Ahmedabad.

whole, and shunning the scholastic and controversial issues, they tried to delve deep into the clarification of key-concepts like rasa against the general background of Indian philosophical thought. Prof K. C. Pandey attempted a comparison of Indian and Western aesthetics in an academic way and it was Pravas Jivan Chaudhary of Santiniketan that continued the work initiated by Prof. Hiryanna.

It is only recently, in the last two decades, that we find a major turn in Alankāra studies International Journals like *Journal of Aesthetics and Art Criticism*, U.S.A., *Philosophy, East and West, Honalulu*; *The British Journal of Aesthetics*, and *Journal of the American Oriental Society* have published scores of seminal articles discussing in depth the implications of the Indian theory of *rasa* from the philosophical angle and its precise singnificance in the light of new source-material that has become available. Professor H. H. Ingalls of Harvard Univesity, Prof. John Brough of Cambridge, and Prof Aklujkar, to mention only a few—have taken up the subject for a fresh look and their studies are yet to be assimilated by us.

My work in the field has been all along limited to understanding the major writers intrinsically in their own ethos and presenting their ideas in precise translations, without importing extraneous considerations. Thus I have given in Kannada full length translation of virtually all writers from Bhāmaha to Mammata, with relevant exegetical and critical notes, while in English I have given the First ever critical editions of the *Dhvanyāloka* and *Vakroktijivita* with complete English translations My studies in the Indian aesthetic ideas have been published in two collected volumes; and I have tried to focus attention on the key concepts of writers as so-many self-contained independent and integrated thought-systems rather than mere source-material for a so-called progressive history of ideas I have found a greater unity in essentials among the different writers than the alleged diversity; and it is my conviction that there is a larger measure of agreement among the major theorists than is usually admitted The differences in detail are due more often than not to the ingenious interpretations of late scholastics who miss the wood in the trees

With this general background, I shall now proceed to put before you one or two basic problems that merit discussion even today in

Indian aesthetics. They all centre round '*rasa*'. 'What exactly do we mean by it?' is my first question. We all know there are different interpretations of Bharata's *sūtra* which is the *locus classicus*. Why did these differences arise? I want you to bear in mind the fact that all our theorists, without exception, have admitted the basic need for *rasa* in poetry as well as drama, whether they called it *alaṅkāra* or *guṇa* or *dhvani* or *alaṅkārya*, whether they believe it is due to metaphorical linguistic usage (*lakṣaṇā*), or to a process of implication (*arthāpatti*) or logical inference (*anumāna*) or sentence-import (tātprarya), or imaginative use of language (*bhāvanā*). All these divergences deserve to be noted not because of their historical sequence but because of their intrinsic philosophical significance Even amidst all these differences about the nature of *rasa* itself, don't we find a surprisingly strong and unmistakable unanimity regarding the several *rasas*, viz. *sṛngāra*, *vīra* etc.? What does it indicate?

Then again, Prof Raghavan has striven hard to present how there is wide diversity of opinion among writers even regarding the number of *rasas*. But he has left out of his consideration the very relevant question 'Why the difference?' 'Is *śānta* a *rasa* or not?' 'Is *bhakti* a *rasa* or not? I do not want to extend this enquiry to other alleged *rasas* like *krīḍā*, *vātsalya*, and *sneha*. It is enough if we can find the rationale under-lying the admission or non-admission of these two admittedly important sentiments, namely *śānta* and *bhakti* The same can be later applied to the others too without difficiculty

Before taking up these questions for a discussion, I should like to stress one point which has been generally left out of account by our academicians Indian theorists or writers on Alankāraśāstra were not so many dry metaphysicians like Kant or Croce as in the West, blindly subscribing allegiance to any particular philosophical school such as Sāṅkhya yoga or Mīmāṃsā or Tarka or Vedānta but were independent thinkers, eclectially attempting a thought-system of their own, and at the same time they were also poets of a high order and critics endowed with aesthetic sensibility or taste. This is true all major Indian theorists—Bhāmaha, Daṇḍin, Udbhata, Ānandavardhana, Abhinavagupta and Jagannātha. Anandavardhana, we know, was recognised as a major poet in Sanskrit as well as Prakrit and was a profound scholar in Buddhist thought,

Vyākaraṇa, Tarka and Mīmāṁsā; and he was a devout religious person also. What he wanted to achieve was a new theory of language, a new theory of meaning, and a new theory of aesthetic experience itself—all integrated into one. This linguistic-cum-semantic-cum-aesthetic philosophy was to be applicable not only to poetry and drama, but also to the arts of music, painting and dance. Nowhere else in the world was such a combination of creative genius, religious fervour and philosophical analysis in one person turned to unravel the magic and the logic of art experience. If anyone in India was inspired by him to rise to his own height and to scale even higher, it was Abhinavagupta. His stature as a mystic, poet, critic and philosopher has never been equalled again. We can catch a glimpse of it in these eulogies of one of his disciples to whom he appears a divine Avatāra :

Yat-sārasvata-rasa-siddha eva śuddhah
sarvo'ddhā vilapati vācyavācakātmā
Kāshmīri jayati jagaddhitāvatāraḥ
sa śrīmānabhinavaguprадeśikendraḥ

Having listened to his discourse, the disciple would feel even divine nectar a bitter dose of stale drink :

Abhinava–guru–sārasvata
paramarasāsvāda—modamānānām
amṛtamapi dattamamarai—
rarucikṛdasmākamāranālamiva.

Abhinavagupta's words are impressive like writings within the mind, while that of others are vapid like writings on water :

Abhinavaguptanāthalikhitam
likhitam hṛdaye
taditara–śāstrakāra–likhitaṁ
likhitaṁ salile

These eulogistic verses are from Gurunātha–Parāmarśa, a Ms. of which is deposited in the Govt Oriental Mss. Library, Madras (see Bulletin of the above Vol. II, No. 1, p. 23). When we forget the venerable nature

of such an inspiring personality as he appeared to his contemporaries, and we treat him as a mere scholiast like any other, we will be doing less than justice to him His thought is all of a piece; and his personal experience of the spiritual *ānanda* or bliss as *śānta* and religious devotion or *bhakti* made him undertake a re-integration of the sphere of art experience and the Indian theory of *rasa* reached its highest watermark in his all-inclusive exposition Naturally, our concern to understand *rasa* in its manifold implications should give the first and foremost consideration to Abhinavagupta which integrates all earlier thinking and transcends them too If Indian academicians have failed to highlight the vital or central issues, it is because they have not given Abhinavagupta the supreme attention which he deserves in comparison with others

The problem of *rasa* or art experience (in singular number) is tied up on the one hand with the metaphysical or vedantic idea of *māyā* and with the nature of sensual delight (*viṣayānanda*) on the other As P J Choudhury rightly observes

> The only acceptable solution to the problem of the existence of *māyā* in Hindu thought is an aesthetic one.
>
> (JAAC, XXIV, Pt ii (Fall 1965, p 193f)

It is so at least in the eyes of Abhinavagupta Heinrich Zimmer, who is an authority on Indian Art, comes to the following inescapable conclusion at the end of his studies

> In India the beauty of images is not intended for aesthetic enjoyment of the secular beholder; it is contribution to their magical force as instruments or tools (*yantra*)
>
> (*The Art of Indian Asia*, ed Joseph Campbell, New York, Pantheon Books, 1955, I, p 318).

One more observation illuminating our subject is from Agehananda Bharati

> Indian aesthetics looks to transcendental unity beyond all appearances Its concern is to unify all experience Sound or sacred syllable in *mantra* becomes a means of synchronising together the microcosm and the macrocosm enhancing such unity in a direct

and repetitive way. This is yajña which can change all aspects of life and reality.

(*The Ochre Robe*, Garden City: Doubleday & Co., 1970, p. 281)

Ethics, axiology and metaphysics have seldom been treated as separate disciplines in traditional Indian thought The same is also true of aesthetics. Yet ethics on the one hand and aesthetics on the other permeate the entire Indian approach to philosophy, life and art. One of the chief reasons for this is that ethical and aesthetic questions are largely integrated into the metaphysical and axiological questions extensively treated in the different systems of Indian thought. Analyzing and organizing the raw material of this long and bewilderingly complex tradition is quite a challenging task for a modern scholar today as it was in the time of Abhinavagupta (For a recent discussion of this, see Gerald James Larson, "The aesthetic and the religious in Abhinavagupta's Kashmir Śaivism", *Philosophy, East and West*, XXVI, No 4 (Oct., 1976), p 371f Prof Larson is Professor and Chairman of the Dept of Religious Studies, University of California) To take a well known example, the *Bhagavadgītā* encapsules Indian ethics as well as religious experience, Indian poetic essence as well as philosophical wisdom It is at once popular and profound Few of our writers on poetics have looked into Abhinavagupta's illuminating commentary on the *Gītā* which embodies insights into religious as well as aesthetic experience His *Tantrāloka* is a *magnum opus* underscoring the positive aspect of *māyā* unlike Advaita of Śankara which lays stress on its negative aspect Sound (śabda) and movement (spanda) are two realities which link together the microcosm and the macrocosm in one great spiritual unity The concepts of *sphoṭa* or *śabdabrahman* or *parā-vāk* and *Śiva-śakti* are basic to Abhinavagupta's all-embracing philosophy.

In the West, we find sometimes a distinction made between the creative experience of the artist and the appreciative experience of the connoisseur Thus John Dewey would call the former by the name 'artistic experience' and the latter by the name 'aesthetic experience'. (See John Dewey, *Art as Experience*, New York, 1934 (Minton, Balch and Company, p 46). But in Abhinavagupta's thought there is no such differentiation.

They are bound by a bi-polar relation, the two poles representing the necessary extremities of a single reality. As a modern writer puts it, "polar entities are harmonious discords or contrasting concords". In polar dualism the two fundaments are both joined and disjoined (see Troy Organ, "Polarity, a neglected insight in Indian Philosophy", *Philosophy East and West*, XXVI, No. 1; Jan., 1976, p. 54). That is why the central finding of Abhinavagupta—

Sarasvatyāstattvam kavi-sahṛdayākhyam vijayate deserves a concentrated attention on our part.

Thought in the West is mostly anthropo-centric, while in India it is theo-centric. The West starts with Man but Indian *darśanas* start with God or Reality, keeping in view the goal of man's Mokṣa or Release from saṁsāra, all the time Theological schools—Śaiva as well as Vaiṣṇava—generally admit two divine powers, viz. *tirodhāna* or obscuration and *anugraha* or illumination by grace, besides the vedāntic *sat-cit-ānanda*. Why did God create the world including man? The mostly agreed answer is His *līlā* or play. It is in divine *līlā*, then, in the desire of the One to become the Many, we have to locate the *ānanda* aspect of God. But before creation, his *ānandāṁśa* lies only latent; only during creation of the *jīva* does it become manifest But in *jīvabhāva* assumed by God, this bliss-part is again camouflaged (tirohita); hence it is that *jīva* is but an *ābhāsa* of God (Cf Vallabha's Aṇubhāṣya:

1. Ānandāṁśastu pūrvameva tirohito yena jīvabhāvaḥ (under BS III, ii. 5);
2. Ābhāsa eva jīvaḥ; ānandāṁśasya tirohitatvāt (under BS II, iii. 50)

Nothing short of liberation by divine grace can vouchsafe the original *Brahmānanda*. In Abhinavagupta too, it is the realm of *parā-vāk* or *icchā-śakti* of the Lord which is responsible for creation which instils in man the duality of subjectivity (*ahaṁtā*) and objectivity (*idaṁtā*). The parā vāk is at once inexpressible and ineffable. The subject-object dichotomy is described as defilement due to *māyā* (*māyīya-mala*); the feeling of finitude is genetic defilement (*āṇava-mala*) and the ordinary existential actions of individuals is defilement due to *karman* (*kārma-mala*).

Determinate being (*kala*), limited knowledge (*vidyā*) and limited enjoyment (*rāga*), feeling of finite time (*kāla*) and space (*niyati*) are regarded as the five veils (*pañcakañcukas*) of *māyā* imposed on the *jīva*. The *jīva's* sense organs and psycological equipment too is conditioned by the three *guṇas* or constituent elements of *prakṛti*, while the material world is all insentient (*jaḍa*). It is clear that without liberation through devotion and divine grace, there can be no escape from *jīvahood* into spiritual realisation or *Brahmānanda*. But Man's world of art is a simulacrum of divine cosmic creation (*śilpa*) described as *yajña* in Vedic parlance (*devaśilpānāṁ anukṛtiḥ*—Aitareya Brāhmana, VI 1); and here he can transcend the operation of *māyā* on the one hand and *prakṛti* on the other, as long as he is in the creative or contemplative state of aesthesis. Thus the artist and the connoisseur can both become absorbed in their pure self-delight or *rasa-prakāśa* which indeed is a twin-brother (*sahodara*) of *Brahmānanda* itself. The veil of *māyā* is rent for the nonce by the afflatus (*āveśa*) of bliss accompanying creation and appreciation alike. The operations of *rajas* and *tamas* are held in suspense and pure *sattva* is allowed to shine supreme. That is why *rasa* or art experience is as distinct from sensual delight (*viṣayānanda*) as from infinite divine bliss (*Brahmānanda*) It is *sui generis* and is the only foretaste of the highest joy a *jīva* can hope to attain in this life by his own artistic endeavour. Unlike divine bliss which is a gift of the Lord, and unlike sensual joy which is too empirical and hence too personal, *rasa* or aesthetic experience is at once self-induced and absolutely impersonal

Even like the divine Creator, man becomes a creator of an imaginative world of art, and rises above the limitations of his human finitude to an appreciable length of time which makes those moments most precious to himself and posterity Beauty is thus a human value not in isolation from, but in tune with the ethical value of goodness and the metaphysical value of truth. In the Indian scheme, if *dharma* stands for the good, *artha* stands for the utilitarian value, *kāma* for the emotional and aesthetic value while *mokṣa* for the *summum bonum* of truth. It is Vātsyāyana who gives us the list of 64 *kalās* in his Kāmasūtra. The artistic endeavour is like eternity gazing at itself in a mirror as Khalil Gibran puts it Pure creativity partakes of absolute freedom in respect

of artistic form as well as content. His content is as wide as life—sentient as well as insentient.

So long we have tried to note the precise place of *rasa* in the universal scheme of experience permitted to man. But the raw material of art is furnished mostly by his empirical feelings and emotions—his loves and hates, joys and sorrows, his adventures and misadventures, his hopes, fears, frustrations and so forth, against the backdrop of Nature which appears to share his feelings also. The emotional content of art in general and poetry in particular, cannot be gainsaid. It is when we come to analyse this that we light upon *rasas* (in the plural) like the erotic and the comic, the heroic and the wonderful, the tragic and the gruesome, the Fearsome and the Terrible. The use of the same word *rasa* to denote these artistic contents as well as resultant delight in our books has led to no little confusion even among learned scholars. It would be desirable to designate these only as *sthāyibhāvas* instead of *rasas*. Even so, the question remains whether they are empirical emotions in the creative artist's life or only imagined emotional possibilities running parallel to the actual emotions of people in life Abhinavagupta is the first critic to answer this categorically. Even *sthāyibhāvas*, let alone the ultimate *rasa*, are *alaukika* or supra-mundane in the sense that they are only imaginative creations looking like life emotions Life is such a complex pageant of emotions that their antecedent stimuli (*vibhava*) and consequent reactions (*anubhāva*) are almost infinite; and one has to remember that abiding emotions or *sthāyibhāvas* are almost always accompanied by a number of fleeting states of mind (*vyabhicāribhāvas*) This is the *rasa sāmagrī* or causal apparatus of *rasa* which a creative genius has to embody in his artistic medium such as word, paint, sound etc, by his mastery over the artistic technique. Hence the most central and seminal concept of art-creation as well as appre ciation comes to be *Pratibhā* which is a unique Furor Poeticus or *āveśa* and imagination is its life and soul. The personal life—emotions of the artist have no place in art; they are *laukika* But by definition the relam of art is *alaukika*.

One more consideration that deserves emphasis here is the need on the part of the artist to be faithful to the ways of emotional behaviour in life and to make his imaginative world a credible replica of the real

Commenting upon śānti or tranquillity mentioned in the *Gītā*, he adds that it is equivelent to such a poised *aveśātmaka-jñāna* which is most basic :

Karmaphalatyāge cātyantikī śāntiḥ Ataḥ sarvamūlatvādāveśātmakaṁ jñānameva pradhānam (Loc Cit XII. 2).

This at once takes us to the core of the problem of *śāntarasa* in Indian aesthetics If all artistic appreciation is of the nature of blissful repose (*saṁvid-viśrānti*) as Abhinavagupta maintains, how can *śānta* be regarded as one of the *rasas* and that too as a *rasa* contrary to śṛngāra? S Gerow and A Aklujkar state that " the problem of *śāntarasa* must have been something of an embarassment to Abhinavagupta " [Journal of the American Oriental Society, Vol. 92, No. 1. (Jan-Mar. 1972), pp 80-87) If all rasas are ultimately of the nature of *śānti* or *viśrānti*, how can *śānta* be a separate life emotion ? A subtle distinction is involved here Though we use the same word for both, we are talking of two different things all the time because the Absolute *śānti* of mystic experience has no corresponding *sthāyibhāva* or life-emotion, while the *śāntarasa* of literature as in the Mahābhārata has a *sthāyibhāva* designated differently by different theorists It might be *tṛṣṇā-kṣaya* or cessation of worldly cravings as Anandavardhana states, or may be '*nirveda*', or a sense of disenchantment as others put it While all the other eight *rasas* are positive and promoters of action, *śānta* is unique in being negative and fostering passive introspection The literature in India created by Buddhist and Jaina poets is an eloquent testimony to the treatment of *śāntarasa* and Abhinavagupta would not deny it a place.

In his enthusiasm to give it the highest place, he equated the *śāntarasa* of literary theorists and the Absolute bliss of mystics by a bold insight proposing that the *sthāyibhāva* of *śāntarasa* was *tattva-jñāna* itself and nothing else Basically, this meant that illumined saints like the Buddha could well become the heroes for epics and dramas; and the situations leading to their *tattva-jñāna* or self realisation could well serve as *vibhāvas* and their teachings could be regarded as *anubhāvas* This was a much-needed corrective, because earlier theorists had not clearly included saints as *nāyakas* even in their category of *dhīra-śānta*, though, in practice, there were literary heroes like the Buddha and Dharmarāja.

Once *śānta* was admitted as a *rasa*, uniqueness in the gamut of *rasas* required explanation. No theorist before Abhinavagupta has faced this question openly. Abhinavagupta came forward with his bold suggestion that *śānta* should be regarded as the foundational '*rasa*' *par excellence*, because it represents man's spiritual basis of being, though often unrealised and all the other life emotions are only its variations conditioned by circumstances arising from primordial ignorance. Abhinavagupta is the whole and sole advocate of this extreme view.

Nevertheless, we should not forget that Abhinavagupta did make a clear distinction between *rasa* or art experience as such and *brahmananda* In the former, one is not freed from his innate ignorance as in the latter Again, in the former, one has before him external *viṣayas* or objective apparatus, though in a rarefied and reflected form as imagined by the artist But in the latter the jñānin or yogin is wholly free from external objects He is immersed entirely in his inner spiritual joy. Therefore even Abhinavagupta's *śānta-rasa* as the basic foundation of all other *rasas* is clearly distinct from the Absolute Bliss of Brahman, because the former is within the realm of aesthetics while the latter is outside it and has nothing to do with it. A poet may imaginatively represent a saint successfully, but a saint connot *ispo facto* write a great poem Creative artistic imagination is different from the all-comprehending vision of a saint.

A disregard of the above considerations can lead to several pitfalls and misunderstandings while reading Bharata's *locus classicus* on *rasa* and *bhāva* I shall take here only one example :

Bharata States in one of his cryptic verses in the chapter on Bhāvas (VII. 7, p. 348, GOS Edn.), as under :

Yo'rtho hṛdayasamvādī tasya bhāvo rasodbhavaḥ ।
śarīram vyāpyate tena śuṣkam kāṣṭamivāgninā ॥

We connot forget that the context is discisive and the verse is concerned with telling us something about the nature of *bhāvas* delineated in drama, 'artha' has a wide spectrum of meanings in Sanskrit usage, even in Bharata's own usage. When he says for example in this very chapter— 'Kāvyārthān bhāvayantīti bhāvāḥ' Abhinavagupta rightly notes that the word 'artha' does not mean 'meaning' but the 'end value of drama'

(*arthaśabdo'tra na abhidheyavāci, kimtu prayojanavāci*—Abhinavabhāratī, opening of Ch. VI). It is a pity that Abhinava's commentary on this chapter is lost. Yet we are lucky in that he has quoted this verse in the *Locana* (KSRI edn p. 78) on the very first *kārikā* of the Dhvanyāloka, while explaining the nature of *sahṛdayas*. Fortunately, the *Kaumudi* comments on this citation in the *Locana*, though the *Locana* itself does not offer any explanation. It says—

> Yo vibhāvādirūpah arthaḥ=satkavivarnanādhirūḍho'rthaḥ. Hṛdayasamvādī=hṛdayasaṁvādaviṣayībhavanaśīlaḥ, tasya arthasya bhāvaḥ=nirmalahṛdayamanimukurasīmani samunmeṣaḥ; rasodbhavaḥ=rasotpattihetur bhavati; tena ca tathābhūtena arthena na kevalam hṛdayameva vyāpyate; tadvyāptipūrvakam kṛtsnameva śarīram vyāpnoti; tatra kārtsnyena jhaṭityeva tadaikyarūpena ca vyāptau dṛṣṭāntah—śuṣkam kāṣṭhamivāgninā iti; kāṣṭhameva ca vyāpyate, na śilādikam; tena ca dārṣṭāntike ratyādivāsanāvirahitahṛdayasya śrotriyādeh sahṛdayatvabhāvah, etc (Loc Cit=)

Because the *Locana* cites Bharata's verse in the context of the nature of a *sahṛdaya* or a connoisseur, the *Kaumudī* takes Bharata's *kārikā* to refer to the *hṛdaya* as well as *śarīra* of the connoisseur overwhelmed-by *kāvyārtha* Following this indication, in a recent scholarly article in the British Journal of Aesthetics (Vol IX, No. 4, Oct, 1969, p 38) S. Gamlath translates it as follows·

> "*Rasa* is the emotion that is transferred from the hero's heart to that of the spectator; like a fire that spreads through dry wood, the *rasa* pervades not only his mind but even his body".

While the *Kaumudi*'s support is there for the *upamāna* part of the translation, the *upameya* part does not have even that support. 'artha' here is not *rasa* and cannot be *rasa* because it has to be *rasodbhava* or *rasa-kāraka*, That *rasa* pre-exists in the hero's heart is a position refuted by Abhinavagupta; and perhaps even unacceptable to Lollaṭa, the utpattivādin, because, even according to him, the hero is not the historical individual undergoing the emotions, but a character imaginatively conceived or created by a poet for the first time. His 'rasa-niṣpatti' too is the emergence of *rasa* through theatrical action and not something pre-existing. Thus the question of transference of the *rasa* from the hero's heart to that of the spectator is an impossibility in the *Dhvani* theory since *rasa* arises for the first time in the heart of the connoisseur and it has no pre-existence in the hero.

The truth is that Bharata is describing here the role of 'bhāva' *vis-a-vis* 'rasa'. 'Artha' or even 'hṛdayasamvādi artha' can by no means mean a connoisseur. It can only mean a subject or theme which can evoke a hearty response. How or why should it become *rasodbhava* or *rasakāraka*, that is, a means for inducing *rasa*, the end value ? The reply is contained in the word 'bhāva' or emotion It is of the very nature of *bhāva* or emotion to make a suitable theme productive of *rasa* What permeates the whole body even like fire which pervades the whole of the dry wood is again *bhāva* and nothing else. And the body intended here seems to be the entire body of a drama or literary work and not at all the body of a connoissour. We might remind ourselves here of another saying of Bharata :

itivṛttam to kāvyasya śarīram parikīrtitam

Instead of *bhāva*, even *artha* itself in the sense of *vibhāvādi* can be taken to permeate the whole body of the literary work But as earlier siggested, if we take *artha* to mean *rasa* itself in the sense of end-value or *pravojana*, *rasa* would be pervading the entire body of the work because of *bhāva*.

This example should suffice to show how even a very straight and simple statement is riddled with problems of interpretation, and to have a clear picture of the cream of Indian Aesthetics, one has to derive light

and guidance from Abhinavagupta even today, to avoid misunderstandings. The credit of establishing the aesthetic value (*rasa*) as an independent value on par with *dharma*, *bhakti* and *mokṣa*, though coming under *kāma*, is entirely Abhinavagupta's. This was mostly accepted by Kashmirian theorists though some staunch and orthodox Advaitins demurred to it on the ground that the *āvaraṇa* or veil of nescience covering *cit* or spiritual consciousness cannot be removed by *rasa*, which is after all a worldly experience within the realm of *avidyā*, and its magic is only a *māyā* within a *māyā*. I have in mind the so-called Navya view of *rasa* detailed in the *Rasagaṅgādhara*. Yet the trend of even later mystics like the author of the *Mahārthamañjarī* is to uphold the insights of Abhinavagupta. Therein we find the author stating—

sāhityābdhau karṇadhāro'hamāsaṁ

kāvyālokaṁ locanaṁ cānuśīlya

This sentiment may find a ready echo even among modern scholars of Indian aesthetics

"ta ṁimściddarpaṇe sphāre santastā vastudṛṣṭayaḥ imāstāḥ pratibimbanti sarasīva taṭadrumāḥ"

TRILOCANA : A FORGOTTEN NAIYĀYIKA*

E. A SOLOMON

A number of illustrious thinkers and writers of the Nyāya school have somehow been forgotten and their works irretrievably lost,—Aviddhakarna, Bhāvivikta, Adhyayana, Viśvarūpa, Śaṅkarasvāmin, Śaṅkara, Udbhaṭa, Trilocana, Śatānanda, Vittoka and so on. All we know of them is from quotations from their works or references to them or their works—mostly in Buddhist and Jaina works. Among the Nyāya writers Bhāsarvajña, Jayanta, Varadarāja and sometimes Vācaspati and Udayana and such others mention them by name, though very rarely Jayanta refers to Ācāryas, Vyākhyātrs and 'others' or 'some', and Cakradhara, the author of the *Nyāyamañjarī—Granthibhaṅga* has identified a few such thinkers. Jayanta himself mentions by name Śaṅkarasvāmin, and Vācaspati has referred among others to the view of one Śaṅkarācārya as vouchsafed by Udayana And Vācaspati himself mentions with gratitude his preceptor Trilocana who established a few landmarks in the history of the Nyāya school, as Vācaspati proudly says, especially in regard to *nirvikalpa-pratyakṣa* (indeterminate perception) :

> " *Trilocanaguruunnītamārgānugamanonmukhaiḥ,*
> *yathāmānaṁ yathāvastu vyākhyatam idam īdṛśam* "
> (*Tātparyaṭīkā*, p 87. Vizianagram Sanskrit Series, 1898).

We shall come to this point later.

These Naiyāyikas who have been somehow forgotten must have been great in their own way. Śāntarakṣita and Kamalaśīla and Arcaṭa

---

* A paper read at the Fourth World Sanskrit Conference, Weimar (East Germany), May, 1979

and Durveka and Karṇagomin and of course Jñānaśrīmitra and Ratnakīrti and many others among the Buddhists, and Prabhācandra, Abhayadeva, Vādi-Devasūri, Vādirāja and many others among the Jainas make a special mention of them even when in connection with the same topic under discussion they refer to Uddyotakara, Vācaspati, Udayana and Jayanta, and at times with a certain amount of admiration I have written a few papers on Aviddhakarṇa, Bhāvivikta, Adhyayana, Viśvarupa, Śaṅkarasvāmin, and Śankara (whom I do not regard as one and the same), Udbhaṭa and Vittoka and hope to write some more in the hope of recovering some missing links in the history of the Nyāya school. In this paper I propose to say something about Trilocana, whom Vācaspati himself mentions as his preceptor

Vācaspati, as we have seen, acknowledges his indebtedness to Trilocana That Vācaspati studied Mīmāṃsā also at his feet can be said from his reference to the author of the *Nyāyamañjarī* as his guru in an introductory verse in the *Nyāyakaṇikā* This *Nyāyamañjarī* is different from the work of the same name written by Jayanta Bhaṭṭa. Jñānaśrīmitra and Ratnakīrti have referred to this *Nyāyamañjarī* and given quotations from this work. Aniruddha has shown in his *Vivaraṇapañjikā* Vācaspati's indebtedness to Trilocana, the author of the *Nyāyamañjarī* Durvekamiśra attributes one *Nyāyabhāṣyaṭīkā* to Trilocana (*Dharmottarapradīpa*, p 173) and makes fun of him as 'Kārpaṭika-Karnāṭa,' which indicates that he belonged to the Karnāṭaka region (*Ibid*, p 174- *tad etat Kārpaṭika-Karnāṭa-raṭitam aśraddheyam dhimatam* .). His *Nyāyaprakīrṇaka* has been mentioned by Jñānaśrīmitra and Ratnakīrti and Vādi-Devasūri There are references to his views in Vādi-Devasūri's *Syādvādaratnākara*, Vādirāja's *Nyāyaviniścayavivaraṇa*, Hemacandra's *Pramāṇa-Mīmāṃsā*, Varadarāja's *Tarkikarakṣā* and Mokṣākara's *Tarkabhāṣā* also

As we have seen, Vācaspati specifically refers to Trilocana in the context of *nirvikalpa pratyakṣa* which we do not find pointedly mentioned and distinguished from *savikalpa pratyakṣa* in Nyāya works till we come to the works of Bhāsarvajña and Vācaspati Vācaspati in so many words admits his indebtedness to Trilocana in his exposition of the two fold perception, though he claims that the author of the *Nyāya sūtra* had this classification in mind, and Vātsyāyana and Uddyotakara did not

dwell on it thinking that it was very clear and known to students (*tad etad aspaṣṭatvāt śiṣyair gamyata eveti Bhāṣya-Vārttikakārābhyām avyākhyātam api asmābhiḥ*

Trilocanaguru̅ unnītamārgānugamanonmukhaiḥ,

yathāmānaṃ yathāvastu vyākhyātam idam īdṛśam–*Tatparyaṭīkā*, p. 87).

There is every reason to believe that this concept of *nirvikalpa pratyakṣa* stemmed from the Buddhists, and we find that Praśastapāda of the Vaiśesika school and Kumārila of the Mīmāṁsā school were prompt enough to recognise it in their own schools. Logic and epistemology being the prime concern of the Nyāya school it is easy to understand that they should have refused to take lessons for quite a long time from an alien school, especially in their field of specialisation. Trilocana perhaps first brought this innovation into the Nyāya school.

Another major contribution of Trilocana seems to have been in respect of *vyāpti*, universal concomitance between the *liṅga* and the *liṅgin*, the probans and the probandum, which is the very basis of inference. The history of inference goes back to the distant past; but its śāstric formulation took some time and we can see very clearly the gradual development

The *Nyāya-sūtra*, 1 1·5 characterises inference as '*tatpūrvakam*', preceded by that (—according to Vātsyāyana, 'that' stands for the perception of the *liṅga* or mark, and of the relation of the mark and the mark-possessor) (Compare *Sāmkhya-Kārikā*, 5–*tal liṅga-liṅgipūrvakam*). We find the terms *liṅga* and *liṅgin* rather than *vyāpya* and *vyāpaka* Vātsyāyana and Uddyotakara are conscious of the joint method which was in a later period accepted as determining the ascertainment of the universal relation, and of the need to check up the situation in *sapakṣa* and *vipakṣa*, positive and negative instances. The very name '*udāharaṇa*' of the member of the syllogism meant to present the rule of invariable concomitance along with an instance, seems to suggest that inference was based on analogy. The relation of causality also loomed large in the minds of the thinkers (Compare the explanations of the *pūrvavat, śeṣavat* and *sāmānyato dṛṣṭa anumānas*). The treatment of inference in the *Caraka-Saṁhitā* (*Sūtra-sthāna*, 11) supports this—fire is inferred from smoke, sexual union from observation of pregnancy, fruit from a seed; thus things of all the three times can be inferred.

The *Vaiśeṣika sūtra* similarly enumerates in what relation the *liṅga* (mark) could stand to the *liṅgin* (mark-possessor)—causality, inherence in a common substrate, conjunction and opposition; the *liṅga* could be an effect of, cause of, conjunct with, opposed to or inherent in or along with the *liṅgin* (*asyedaṃ kāryaṃ kāraṇaṃ saṃyogi virodhi samavāyi ceti laiṅgikam* –VS, 9 2 1 See also VS, 3 1. 9-13). But it seems that the Vaiśeṣikas later dropped the idea of a fixed number of relations. We find Praśastapāda stating that if causality, etc are mentioned by Kaṇāda they are mentioned by way of indication and are not meant to give an exhaustive list because experience shows that other relations are possible—e g rising of the moon is a sign of high tide and of the blooming of night-lotuses. These and such other inferences are all justified and indicated by the expression '*asyedam*' in the *sūtra* which signifies mere relationship (*tat sarvam asyedam iti sambandhamātravacanāt siddham-Praśastapādabhāṣya*, 103–104—Kashi Sanskrit Series) The words of Praśastapāda are also an indirect indication, as Stcherbatsky rightly points out (*Buddhist Logic*, Vol 1, p 268—Bibliotheca Buddhica) that at the time of Diṅnāga the question was already debated whether there could be any relations not traceable to causality Though Diṅnāga had in his mind the relations which we find clearly stated in the works of Dharmakīrti he was not sufficiently categorical in expressing these and it was left to Dharmakīrti to give this theory its final formulation by regarding identity (*svabhāva*), effect (*kārya*) and non-apprehension (*anupalabdhi*) (based on these and leading to a negative conclusion) as constituting the form of the *liṅga* by which it leads to the inference of the probandum (*Nyāyabindu*, 2 12 ff) It may be noted that Buddhist logicians before Diṅnāga recognised different relations between the probans and the probandum like those mentioned in the *Anuyogadvārasūtra*, 144 and in the *Vaiśeṣikasūtra*

Now if we examine the *jātis* (counterfeit rejoinders) as given in the *Nyāya sūtra* (and other works) we find that they signify counterfeit rejoinders which being logically unsound are incapable of refuting the other party's argument Such rejoinders are based on *sādharmya* (similarity) or *vaidharmya* (dissimilarity) but there are some types of *jāti* in which these is be said to be present only distantly or not at all

The common characteristic of all *jātis* is that they lose sight of *vyāpti* or the universal concomitance between the probans and the probandum, which is the very ground of logic; but this was pointed out in so many words by Vācaspati for the first time. We can guess that the section on *jāti* in early works on logic is a collection and classification of sophistical refutations actually employed by debaters. (The restricted scope of some *jātis* viz *aviśeṣasama*, *nityasama* as defined in the *Nyāyasūtra* may be regarded as supporting our surmise) They indicate an immature stage of logical reasoning in its formal aspect In their own times such arguments might have failed to convince, or even passed off as sound or forceful arguments But on being properly examined and checked they were found to be defective and it is quite likely that in trying to specifically detect the flaw in such *jāti*-arguments—whether it pertained to the *hetu* or the *pakṣa* or the *dṛṣṭānta* or in general to the relation between the *liṅga* and the *liṅgin*—the requirements of valid reasoning came to be determined and the concept of *vyāpti* came to be specifically determined and defined Nevertheless, the section on *jāti* indicates that the concept of *vyāpti* was very much there—perhaps intuitively, it being checked and verified by means of *dṛṣṭānta* having the same properties or having contrary properties But it was not specifically attempted to be formulated till a later time.

When Dharmakīrti emphatically stated that experience, positive and negative, could never produce a knowledge of the invariable concomitance (*avinābhāva niścaya*), but there must be some laws—e.g those of *svabhāva*, *kāryakāraṇabhava* and *anupalabdhi* based on these—determining it [*kasmat punah svabhāva pratibandho liṅgasyety āha-vastutas tādātmyat tadutpatteś ca* (*Nyāyabindu* 2 22)-*Nyāyabinduṭīkā*], the Naiyāyikas on their part critically examined this concept and formulated a theory. Dharmakīrti's classification is according to them not exhaustive. They reject the view that all synthetic judgments are rooted in causality, and argue that when two conceptions are identical one cannot be the reason for deducing the other (See *Tātparyaṭīkā*, pp. 108-109)

The *Tātparyaṭīkā* is the first Nyāya work in which we find this criticism But judging from the quotations in the works of Jñānaśrīmitra and Ratnakīrti we might say that Trilocana did a lot of spadework in this respect and Vācaspati carried the work ahead.

In Trilocana we meet with a comprehensive theory of *vyāpti* (pervasion). The old tradition of *sahacarya* or co-existence was replaced by a more consciously and carefully defined relation. Trilocana describes it as natural or intrinsic relation (*svābhāvika sambandha*) between the *hetu* and the *sādhya*. By a natural or intrinsic relation he means a relation not vitiated by any adventitious condition.

The Buddhist logicians relied on positive and negative cases of co-existence and co-absence to determine invariable concomitance characterised by causality of two things which could then serve as the probans and the probandum. But Trilocana says: Both perception and non-perception which are regarded as the basis of the ascertainment of the universal relation have reference only to the particular, so how could there be the knowledge of the relation of two universals on the basis of perception and non-perception? It may be argued that thereby the relation of what is excluded from or different from non-smoke with what is different from non-fire is certainly known. But of what *pramāṇa* is it the object? It could not be the object of perception for only the unique or absolute particular could be the object of perception. Nor also of inference as it is based on perception. And there is no relation between two exclusions. Hence the Buddhist cannot save the situation by resorting to the theory of *vyāvṛtti* or exclusion. It may be argued that *vikalpa* (conceptual or imaginary construction) which follows in the wake of perception conceives of non difference in respect of the seen particular and this is the generality or universal. The reply to this is that even so *vikalpas* will not have an objective reality as their object, but only the perceived shape, and that is not an objective reality. The real is not something directly perceived by them, so how could the relation be known even thus?

According to Trilocana, the relation of entities of two classes comes to be known by means of the mind with the help of repeated perception, so smoke does not deviate from fire. If it were to deviate, smoke would be transgressing a relation not vitiated by any adventitious condition. Therefore the *pramāṇa* which dispels the suspicion of the *hetu* being present in a dissimilar instance (where the *sādhya* is absent) is just perception known as *anupalambha* (non-perception, perception of absence) which is the cause of the ascertainment of the absence of an adventitious condition which is capable of being apprehended if present (but is not

apprehended as it is absent). Thus the natural relation is established by mental cognition aided by repeated observation. The concomitance of the *hetu* and the *sādhya*, according to Trilocana, depends upon only that relation which serves to exclude the opposite possibility and also the presence of any adventitious condition. After repeated observation of co-existence of two entities of two different classes we mentally associate all individuals belonging to the two particular classes on a universal basis It may be said that this paved the way to the concept of *sāmānyalakṣaṇā pratyakṣa* of the Navya Naiyāyikas as determining *vyāpti*

For Trilocana, *Vyāpti* or *svābhāvika sambandha* is a relation between two types of reals and not between two types of imaginative constructions. It is a relation on the real plane between two universals and is free from vitiating conditions (See *Jñānaśrī mitra-Nibandhāvali, Vyāpti carcā*, p 162, *Ratnakīrti-Nibandhāvali, Vyāpti nirṇaya* p 106, also p 46)

(*Asmākaṁ tu bhūyodarśana-sahāyena manasā vyaktīnāṁ sambandho gṛhīto bhavati, ato dhūmo nāgniṁ vyabhicarati tadvyabhicāre dhūma upādhirahitaṁ sambandham atikrāmed iti hetor vipakṣaśaṅkānivartakaṁ pramāṇam upalabdhilakṣaṇaprāptopādhirahaniścayahetur anupalambhākhyaṁ pratyakṣam eva, tataḥ siddhaḥ svābhāvikaḥ sambandhaḥ*)

Vācaspati dilates on this exposition and explains how a relation becomes *aupādhika* and not *svābhāvika* and how one normally makes sure that the adventitious condition is not there It is not proper to go on suspecting endlessly, and for no reason whatsoever, the presence of an adventitious condition (See *Tātparyaṭīkā*, p 105 ff; *Jñānaśrī*°, pp. 162 ff; *Ratna*°, pp. 106-107). Udayana also following the line of Trilocana and Vācaspati defined *vyāpti* as *svābhāvika sambandha* (*Ātmatattvaviveka*, p 403, Chowkhamba Ed, 1940).

Trilocana seems to have dealt with the problem of God in his *Nyāyamañjarī*. The Buddhists do not recognise God as the creator of the world, their main argument against the well known Nyāya inference (*jagat sakartṛkaṁ kāryatvāt, ghaṭavat*) being that when we see earth, ocean, etc we do not have the notion that they are created things Śaṅkara, Bhāsarvajña, Trilocana, Vācaspati, Vittoka, Śatānanda and other Naiyāyikas refuted in their works the Buddhist position.

Trilocana's argument in his *Mañjarī* is : How do you know that origination invariably connected with an intelligent cause is there in the case of pot, etc. only ? It may be said that this is so because they give rise to the notion that they are created things. The answer to this is that in that case you must point out some speciality (*viśeṣa*) in pot, etc. which does not obtain in the *mahābhūtas* (great elements , due to which speciality the pot, etc give rise to the notion of their being created things and the *mahābhūtas* do not. This speciality does not consist of the perception of the action of the agent or maker, because the Buddhists themselves admit that even when the action of the agent is not seen by a person, pot, etc. do give rise to the notion of their being created The *mahat parimāṇa* (great size) of pot, etc also cannot be said to be this speciality, for the *mahat-parimāṇa* is found in the *mahābhūtas* also due to its particular causes, viz manyness of the causes, great size of the parts, loose arrangement of the parts It cannot be argued that artificiality (*kṛtakatva*) is itself this speciality, for the emergence of what was not existent, characterised by inherence in the causes is found alike in the case of earth, etc. No speciality other than these could be pointed out even by S'akra (Indra) due to which pot, etc could be said to become the causes of the knowledge of their being created things and the same could not be said of earth, etc

(*Mañjaryāṃ Trilocanah punar āha, buddhimatpūrvakatvena vyāptam janma ghaṭādiṣv evāstīti kutaḥ pratipadyase ? kṛtabuddhihetutvād iti cet, evam tarhi ghaṭādīnāṃ sa viśeṣo vācyo yena mahābhūtāsambhāvinā viśeṣeṇa ghaṭādaya eva kṛtabuddhim utpādayanti na mahābhūtāni na tāvat kartṛkriyopalabdhir viśeṣah, akriyadarśino' pi kṛtabuddhihetutvābhyupagamāt Mahattva-parimāṇam viśeṣa iti cet tasyāpi kāraṇabahutva-mahattva-pracaya-viśeṣebhyo mahābhūteṣv api dṛṣṭatvāt kṛtakatvam eva viśeṣa iti na vācyam, kāraṇasamavāyalakṣaṇasyā bhūtapradurbhāvasya pṛthivyādiṣv apy aviśiṣṭatvāt na cattebhyo nyaḥ śakyo viśesah Śakreṇāpi nirūpayitum yasya bhāvād ghaṭādaya eva kṛtabuddhihetavo na pṛthivyādaya iti -Jñānaśrī*., *Īśvaravāde pūrvapakṣa-saṃkṣepah*, p 236)

Vācaspati has b oached this very question in a slightly more rational manner, of course taking the hint from his guru Trilocana. He says : You should very subtly point out whether this speciality consists in their

not deviating in respect of presence and absence from an intelligent being, or seeing this, so that you say that this is not there in the case of mountain, etc. ? If the first then those who accept an intelligent creator of the world certainly accept this invariable concomitance. Only a shameless one would say that the effect does not agree in respect of presence and absence with the cause. And if you insist that this concomitance should be actually seen, then you cannot say that pot, etc give rise to the notion of their being created things even in the case of one who has not seen the act of creation Then only the pot which you see being made (i e see as concomitant with an intelligent marker) could be said to have been made by him, and not the one put in the market for sale. And if you say that after having seen some things like pot, etc as concomitant with an intelligent creator you could apply the same rule of invariable concomitance to all things of the same class though the invariable concomitance has not been seen then that would apply to earth, etc also which as much belong to the class of created things as pot, etc There is no speciality as such in either which is not there in the other (See *Tātparyaṭīkā* p 424 *Jñānaśrī*•, pp 236 237)

Another problem is that of the omniscience of God. From the inference mentioned above it could be proved that the world has a creator, God But how could you prove that He is omniscient, when this omniscience is not found in the example ?—Pot does not have an omniscient potter as its marker

Trilocana's answer to this is Our aim was just to prove that the world has a creator, and not to establish the creator in all his specific details of character We have proved in general that the world has a creator And if he has any real connection with any special characteristic then that also, viz visualizing the constituent causes and so on will have to be determined when this probandum in general has to be ascertained, for if it is discarded then it would amount to discarding the probandum in general And it cannot possibly be discarded for this probandum in general is more pervasive than the entities, earth, etc The constituent cause of the world consists of the four-fold atoms, *karman* as present in the individual souls and space and time are the apparatus, and the motive is to provide enjoyment to individual souls The agent knowing all this by

means of direct perception is an Omniscient Being who has visualised the classification of things. The presence of this knowledge-possessorship is not pointedly shown to be present in the illustration, so that the fault of this omniscience possessorship not being there in the illustration or the like fault could be alleged.

It may be urged that if the creation of the pot is not different from that of the *mahābhūtas*, then as in the case of the elements the Nyāya-Vaiśeṣika accepts that the creation is from binary (*dvyaṇuka*) onwards, so the potter should be regarded as making the *dvyaṇuka* also And the potter does not have direct perceptual knowledge of its constituent cause (atoms) and its apparatus Therefore it is not absolutely necessary that one who creates should know the constituent cause etc of what he is creating

The answer to this is You could urge this inconclusiveness, viz. the maker may or may not have the knowledge of the constituent cause, etc if the potter were the creator of the *dvyaṇuka* The potter as a matter of fact does not make all that is accessory to the creation of the final whole (—he does not start right from the beginning with just atoms and other eternal things) for his being the creator or agent consists in being the monitor of things whose efficiency is seen Therefore even the *dvyaṇuka* like the *mahābhūta* is one whose creator is doubtful or the subject of controversy and therefore remains as the *sādhya*, that in respect of which something (—its having a creator) is to be proved Therefore the probandum in general that is desired to be proved by the proponent cannot possibly be linked up by the opponent—he cannot say that the potter makes *dvyaṇukas* And that speciality which the opponent wants to connect, viz. knowledge-possessorship, that is not meant to be proved by the proponent But when the probandum in general is to be determined the speciality which has a real connection with it will be established forcibly and it will not be ignored This refutes all that Dharmakīrti has said taking it for granted that omniscience is something proved by the Nyāya syllogism establishing a creator of the world The Naiyāyika as a matter of fact does not accept the speciality as established in dependence on the probans (being an effect) What he wants to say is that the speciality (omniscience) gets established as dragged along with the probandum in general (world having

a creator) because of its real connection with it. This is nothing peculiar to the Naiyāyikas. The Buddhist while establishing momentariness accepts *nairātmya* (soullessness) as established or takes it for granted because of its virtual connection with it, for when the eternal and ubiquitous soul is there, momentariness cannot possibly be inferred of any real thing. Even the Mīmāṁsaka while ascertaining one and the same whole (*avayavin*) by means of the sense-organs of sight and touch has to take for granted the following things which are linked with that which is to be ascertained —manyness of the sense-organs, each sense-organ having its specific object, the substrate of the attributes which is distinct from the odour, etc, and the sentient self which has no specific object. So the speciality of the probandum in the present case is taken for granted as being forcibly established Thus everything is the same If the Naiyāyika errs he does so in good company There is nothing which could enable one to say that the Naiyāyika is specifically at fault and not the Mīmāṁsaka or the Buddhist. Therefore omniscience is established (*Jñānaśrī*• pp 239 240)

Vācaspati has tackled the same problem differently Being an effect is invariably concomitant with just having a creator possessing knowledge of the constituent cause, etc of the effect But how does this prove that God eternally has knowledge of all the objects ? This is a better way of posing the problem Vācaspati s answer is that even from the very same reason '*kāryatvāt* (being an effect) aided by *pakṣadharmatā* (its being an attribute of the *pakṣa* or of the subject of the syllogism), omniscient God is established as the creator of the world (*Jñānaśrī*•, pp 240—241 *Tātparyaṭīkā*, *pp* 422ff) Nevertheless, his indebtedness to Trilocana can be clearly seen

Trilocana has further tried to analyse the expression '*kṛtabuddhi* used by the Buddhists when they say that pot, etc give rise to *kṛtabuddhi*, but not earth, etc What is this *kṛtabuddhi* ? Does it signify '*sādhanabuddhi*', the notion that it is made, which is a *sādhana* (means of establishing) or '*sādhya-buddhi*', the notion of the probandum that is to say of its being something that has an intelligent creator? If the former, then on seeing earth, etc you the Buddhists certainly have *sādhana buddhi*, for you accept that the diversity of the world is due to *karman* If the second alternative is accepted then it

would amount to this that the *kāryatva* apprehended in earth, etc. is not one capable of giving rise to the inference of the probandum, but is something else as the knowledge of the probandum is not produced. But this is not proper as this would lead to the contingency of the extinction of all inference. For in respect of smoke, etc. also it is certainly possible to say that this is not smoke capable of leading to the inference of fire but something else as it does not lead to the cognition of the probandum in the case of one who is perceiving the probandum. Thus as long as the *sādhya-budhhi* is not established, the *sādhana* is not established and vice versa, and so there is mutual dependence (Jñānaśrī., p. 304). What is meant is that you need not necessarily view smoke and fire as *sādhana* and *sādhya*, you view them as such only if you know their relation as such

Ratnakīrti has given a syllogism of Trilocana's which works negatively:

Every effect has a cause endowed with enlightenment, because it is characterised by origination It is seen that what is eternal and does not have an intelligent creator does not have such an origination, as for example, ether, etc But the thing under dispute which is something other than what is created by us, is characterised by origination

Therefore it has a cause endowed with enlightenment (*Ratnakīrti*., *Īśvarasādhanadūṣana*, pp 39–40)

Trilocana has also established God as the creator of the *dvyaṇuka* (binary)

The twoness under dispute requires for its production the notion of one in respect of each one on the part of some one, because it is the number two, whatever is the number two is such, as for example, two substances

So is the twoness in respect of the *dvyaṇuka*. Therefore it is such

The one who should have this knowledge is God the Lord (*Ratnakīrti*., *Īśvarasādhanadūṣana*, p 40–*Punar dvyaṇukeśvarasiddhau Trilocana eva prāha—Vivādāspadībhūtam dvitvam ātmotpattau kasyacid ekaikaviṣayām buddhim apekṣate dvitvasamkhyātvāt,*

yad yad dvitvaṁ tat tat tathā yathā dve dravye,

tathā cedam dvyaṇukagataṁ dvitvam, tasmāt tatheti

yasya cātra buddhir apekṣyate sa Bhagavān Īśvaraḥ).

Trilocana has taken this argument directly from the Vaiśeṣika school, but the other Naiyāyikas do not seem to have followed it up. According to the Vaiśeṣikas, the *dvyaṇuka* is made of two *paramāṇus*. But for this *dvitva* or the number two should be produced in each of the two atoms considered together. This could happen only if someone had the *apekṣābuddhi* 'this is one', 'this is one' in respect of each number one. Before the world was created and when there were only the atoms and the eternal substances, none other than God could have this *apekṣābuddhi* on which twoness could depend for its origination Thus God is established

Trilocana besides defending the Nyāya tenets against the attacks of rival thinkers mainly the Buddhists, strongly criticised the Buddhist doctrines of momentariness, *apoha* and so one.

Refuting the doctrine of momentariness, Trilocana says: In what way will the *sahakāripratyayas* (co-operative causes or conditions) whose presence the cause of the origination of the effect requires, be helpful to it? In no way whatsoever. Only these with whom the effect is both positively and negatively concomitant are things whose presence is required by the effect alone, and coming together they along with the cause bring about the said effect and so are said to be co-operative. They cannot be co-operative factors inasmuch as they become the agents of that only with which they co-operate Therefore, a non-momentary thing has a two-fold efficiency in respect of the creation of its own effect—its own efficiency, and artificial efficiency due to the intervention of co-operative causal conditions—for in the absence of these two the effect is not produced, and it is from this two-fold efficiency that the rise of the effect is recognised. The opponents who taking one thing to be non-momentary try to render the rise of the effect possible from it only are those who do not know the very efficiency of the causes. For, when a non-momentary thing has to bring about successful activities one after another we recognise the ordered co-operation of co operative causes Thus even because of the diverse co-operative causes being there one after the other, the diversity of the effect produced one after another can be explained, and so it is not possible to justify the doctrine that things are different each moment (*Jñānaśrī's Kṣaṇabhaṅgādhyāye' nvayādhikāraḥ*, p. 28) (See *Ratnakīrti's, Kṣaṇabhaṅgasiddhi*, p 55)

Trilocana is answering the Buddhist argument that the rise of different effects at different times from one cause cannot be explained unless the thing is taken to be momentary. Trilocana says that when the Buddhists say so they lose sight of the part that the co-operative causes play, thus becoming a second efficiency or power of the cause, and it is because of the different co-operative causes in each case that the effects are different, and so it is not necessary to accept the (constituent or material) cause as momentary in order to explain the rise of diverse effects at different times.

In another passage in the same context Jñānaśrīmitra says that as Trilocana keeps on munching, so the words of these two (Śaṅkara and Bhāsarvajña mentioned in the work) also can be construed Trilocana says in the *Nyāya-mañjarī*, that even the unique particular reality can be criticised from the Mādhyamika point of view To wit, even in the theory of momentariness, does the earlier colour point-instant produce the immediately succeeding colour point-instant by the very nature by which it produces the taste point-instant or by a different nature? If by the same, then taste also should be colour, for we do not see how different effects could arise from a cause of one and the self-same nature Otherwise there would be the contingency of everything being causeless If it is said to produce it by another nature, then one thing would come to have two contrary natures, for the nature productive of colour is not one that is non-deviating from the nature productive of taste If it is said to have another nature there, then there only it would be both present and absent, and existence and non existence being directly contradictory would dichotomise the previous point-instant of colour, but it is not seen to be such.

It may be argued that when taste is to be brought about the earlier point-instant of taste is only another nature of the earlier point-instant of colour, and not another nature that is contrary The answer to this is that even when a non-momentary thing brings about different effect-individuals one after another, the different nature occurring in that order consists of the different co-operative or accessory only So the position is the same, unless you want to be obstinate and are committed to the acceptance of the momentary nature of things Therefore, reality recedes

from momentary things because if one accepts that the unique particular gives rise to different effects there is the contingency of the dichotomy of nature and the argument answering this objection applies equally well in the case of non-momentary things. So it cannot be said that a non-momentary thing is not real. Therefore since it cannot be negatively said that where there is absence of momentariness there is absence of reality, the inseparable connection (viz, *yat sat tat kṣaṇikam*) is not established (*Jñānaśrī*, *Kṣaṇabhaṅgādhyāye' nvayādhikāraḥ*, p 36).

Trilocana argues here that just as the same point-instant of colour gives rise to the immediately next point-instants of colour and taste by virtue of different aspects of nature, so the intervention of different co-operative factors bringing about the change of nature in the total apparatus can account for the rise of effects one after another even if things are non-momentary.

Again, criticising the causal efficiency of momentary things as recognised by the Buddhists, Trilocana argues ' We shall have to ask the believer in momentariness this question . Is it true that when the prior point-instant has to bring about the succeeding point-instant it does not require the help of anything ? If that is so then the succeeding point-instant being connected with that only should come to be even when it (prior point-instant) is existing, otherwise it could not be connected with it only, but should be known as requiring another instrumental cause. And thus if the later point-instant is connected with just the reality of the previous point-instant, then each later point-instant giving up its order of earlier and later should be produced at the same time and the continuity of point-instants would not be there. And in the same way the continuity of all the things existing in continuum in the three worlds would not be there, and the three worlds would impound on each other.

If it is argued that because things exist in the same time, as in the case of the left and right horns of a bull, so between them there would not be relation of causality (if things are regarded as non-momentary), then as Trilocana says, unique is this way of knowing their inseparable connection, viz Another thing is produced when the previous point instant has perished, and it is not produced when it is existing ! Even in this way the causal efficiency of momentary things is not tenable (*Ibid*, p. 41).

Trilocana seems to have refuted the Buddhist theory of momentariness at length, and Vācaspati got much inspiration from the arguments advanced by his preceptor as can be seen from Vācaspati's refutation of this theory in the *Tātparyaṭīkā* (pp 387 ff; see also *Jñānaśrīo*, pp. 43 ff)

According to the Buddhists, sequence or simultaneity of effects can be explained only if things are accepted as momentary. One of the arguments of Trilocana against this is · Some co-operative cause is directly perceptible, while another is only indirectly known. So the totality of co-operative causes of both these kinds cannot be known directly by a non-omniscient person. Thus the sequence and simultaneity of effects having such a totality of co-operative causes is something very imperceptible. So reality pervaded by it is also imperceptible, and so how could their relation be known by perception ? (*Jñānaśrīo*, p. 66, also p 46). Trilocana wanted to say that sequence or simultaneity is not inseparably connected with momentariness (Ibid, p. 64)

In the same context Trilocana further argues Does the contradicting factor, viz being devoid of sequence and simultaneity establish the unreality of non momentary things, or negative concomitance (*vyatireka*) or the inseparable relation ? It could not be the first, for ether, time, space, soul and mind and atoms (all eternal according to the Nyāya-Vaiśeṣika) would be devoid of form, and the reason being devoid of substrate would be *asiddha* (not established, unreal). The non-apprehension of the pervader (*krama yaugapadya*) does not fall beyond the scope of the three faults Being devoid of *krama-yaugapadya* is not established as an attribute of *abhāva*, as it would not have a substrate, thus the fault of *asiddhi* is there Intelligent people do not know *kramayaugapadyarahitatva* as an attribute of hare's horn. Moreover till their unreality is known by means of another *pramāṇa*, *krama yaugapadya rahitatva* cannot be established as an attribute of *abhāva*; otherwise on their being established as attribute o *pakṣa* (*abhāva*), they would be established as unreal, and on their unreality being established, their being an attribute of *abhāva* would be established, and so the fault of mutual dependence cannot be avoided If it is regarded as an attribute of a positive thing

(*bhāva*) it would be contradictory (proving just the opposite of what is to be proved-*viruddha*); if it be an attribute of both *bhāva* and *abhāva*, it would be inconclusive (*anaikāntika*), for it would be there whether a thing be existent or not

Nor is the second alternative tenable, for there also *vyatireka* signifies the absence of the pervaded along with the absence of the pervader. And this absence being accessory to the *gamaka* (that which makes known or is probative) has certainly to be accepted, so if it is known by direct experience it should have a *hetu* for that which does not have a *hetu* is not known, and thus the *hetu* would be inconclusive, for since the *vyatireka* gives rise to knowledge it would be positive in character and so would fall in the category of *sādhya*. A *hetu* which is *asādhāraṇa* (peculiar) because there are no positive or negative instances where the relation could be found positively or negatively, is a non-probative one. Therefore *vyatireka* has necessarily to be accepted and has necessarily to be known, and if it is to be known, the contingency associated with its knowledge has been pointed out.

It may be argued that *vyatireka* is not accepted as something known by perceptual or direct knowledge so that it could be said to be productive of perceptual knowledge, on the contrary it has to be conceptually imagined, and such an imagined entity cannot possibly be the *hetu* of *vikalpa* whose origination is dependent on its own immediately preceding cause in the same stream, so how do you say that the *hetu* is inconclusive?

Trilocana's answer to this is: This also is not consistent, for all *vikalpas* without exception fall only within the scope of these four and not beyond. To wit, some *vikalpa* comes in the wake of experience, e.g. the *vikalpa* 'blue' etc; another pertains to a doubtful thing, e.g. *vikalpa* of ghost, etc.; a third *vikalpa* has a non-existent object, e.g. *vikalpa* of hare's horn, etc While the *vikalpa* in the present case is one produced by the *liṅga* (mark) He who says that all *vikalpas* beginning with the one produced by the *liṅga* are mental reflexes of a non-real thing, actually regards *vikalpas* as semblance of perception For perception is that which manifests a real thing, and when the extreme particular is absent, its manifestation also ceases Not so *vikalpa* for its manifestation has no

relation to real thing. Therefore *vikalpa* is a semblance of perception But the *vikalpa* produced by a *liṅga* takes us to the thing as it is intellectually determined and so is a *pramāṇa*. And *vyatireka* being imagined is not something imagined by the *vikalpa* arising from the *liṅga* because the *liṅga* is absent And a *vikalpa* preceded by direct experience though indirectly or distantly arising from a real thing is not a *pramāṇa* in respect of a real thing, as direct experience alone can be *pramāṇa* And direct experience pertaining to *vyatireka* has just now been refuted. Hence by elimination it has to be said that *vikalpa* having a non existing object or a doubtful object enables us to know Therefore *sattva* whose *vyatireka* is non-existing or doubtful is not competent to establish momentariness.

Nor is the third alternative tenable For *krama-yaugapadya* receding from a non-momentary thing taking along with it reality, remains where there is momentariness along with that which is pervaded by it (viz. reality)—The establishment of this inseparable connection is known to be based on the establishment of the *vyatireka*, and the *vyatireka* has been refuted as shown above Thus all the faults happen to assemble.

(*Nityaṁ nāsti na vā pratīti-viṣayam tenāśrayāsiddhatā, hetoh svānu bhavasya cākṣuṣatir ataḥ kṣiptah svapakṣo' pi ca, śūnyam ca dvitayena sidhyati na vā satt pi sattā yathā, no nityena virodhasiddhir asatā śakyā kramāder api, iti dūṣaṇasaṅgrahaḥ*-*Ibid*, p 89) (See *Jñānaśrī*., pp. 88–89; also *Ratnakīrti*. *Kṣaṇabhaṅgasiddhi*, p 83)

Ratnakirti in his *Sthirasiddhidūṣaṇa* before refuting the enduring existence of things presents the arguments of the Nyāya writers establishing it. After giving the argument advanced by Śankara he gives that of Trilocana "All things are non-momentary, because they are knowable by means of valid knowledge That which is knowable by means of valid knowledge is non-momentary, e.g destruction of a positive thing And all things are knowable by means of valid knowledge, therefore they are non-momentary" (*Evam eva proyagam upastuvan Trilocano'py āha–kṣaṇikāḥ sarvabhāvāḥ, prameyatvāt, yat pramīyate tad akṣaṇikam yathā bhāvavināśaḥ, prameyāś ca sarvabhāvāḥ tasmād akṣaṇikāḥ*" *iti*—*Ratnakīrti*., p 115) It may be said that the thing put forth as the illustration is an unreal or non-established one But it is not so, for without the rise of cessation, there would be the contingency of the positive thing

produced by its causal complex being always present. Even the expression, 'The thing is existent then only, neither before nor afterwards', being desired to be synonymous with momentariness cannot be imagined to be meaningful even by the gods unless the non-cessation of the thing after the moment is accepted. The moment is a smaller time than the time of destruction, and so that which has this smaller duration should be called 'momentary'. Otherwise there would be the contingency of origination and destruction occurring in the one and the same time being one owing to their having the same cause. If this be so, one of the two would have to be given up If origination is given up things would come to be essenceless And if destruction is given up, the originated things would be eternal This contingency cannot be averted. Therefore the example is a real one.

It may be argued that the opposition of *prameyatva* (being known) and *kṣaṇikatva* (momentariness) is not established and so the *hetu* (*prameyatva*) is one whose absence in dissimilar instances is doubtful. The answer to this is that it is not so For perception if it enables us to reach a thing does so because of its intimate relation (*pratyāsatti*) to it, and the *pratyāsatti* could only be this that the perceptual knowledge is brought about by it and not that they are identical. The theories of *sākāra vijñāna* and *nirākara vijñāna* (that knowledge bears the shape of the object or does not) are irrelevant here and Trilocana says that they have been refuted elsewhere This *pratyāsatti* of the nature of their cause-effect relationship is known by implication from the manifestation of a specific thing and it could not be justified if the *pramaṇa* and the *prameya* belonged to the same time, as no relation is possible in the case of the two horns of a bull. Therefore if valid knowledge enables us to know of the existence of a thing it does so inasmuch as it is dependent for its origination on it. And since the thing is related to knowledge as its cause it must be there in the prior time i.e prior to it Therefore *prameyatva* is pervaded by existence in prior time, and this would not be possible if it were momentary. Therefore, *prameyatva* absent in that which is momentary which is the *vipakṣa* (dissimilar instance) because of the non-apprehension of the pervader (viz. presence in prior time or non-momentariness) is pervaded by non-

momentariness; thus its absence is not something doubtful Thus the non-momentary thing is established by inference.

Similarly, *arthāpatti* also can establish it Knowing the relation of causality, perception and remembrance of sequence and simultaneity, desire, searching for what one has himself kept, cessation of curiosity in respect of something that is seen ...and so on—these cannot be possible without enduring existence and so they establish the enduring or non-momentary nature of things If things were to be different each moment then since the one who experienced would have perished, the knowledge of causal relationship, etc would not be possible So how could one suspect that things could be momentary ? (*Ratnakīrti°*, pp 115–116)

Further, in his *Citrādvaitaprakāśavāda* (p 135), Ratnakīrti refers to Trilocana's refutation of *adhyavasāya*, conceptual determination What is this *adhyavasāya* ? Is it knowledge or instrument or coalescence or superimposition ? Now, how could conceptual construction know its own reflex which is non-object as object or make it an object ? Even a skilful sculptor cannot know blue as yellow or make it yellow. Nor can *vikalpa* join its own shape to the extreme particular which is not cognised And the extreme particular is not an object of conceptual cognition Nor does it superimpose its own shape which is non-object as object That (*vikalpa*) whose own shape is not cognised cannot possibly be superimposed, so its knowledge will have to be recognised Now, does it superimpose after having known (its own shape) or does it superimpose even as it grasps its own shape ? It cannot be the first for conceptual cognition being momentary cannot bring about cognition and superimposition which are sequential. In the event of the second alternative, its own object which is superimposed by *vikalpa* and which is not the substrate of egoity cannot be known as non-distinct from the perception which is of the form of non-conceptual self-apprehension and the sub trate of egoity. Nor also can it be shown as an external extreme particular, for the external extreme particular is not manifested in the shape of *vikalpa* (*Ratnakīrti°*, *Citrādvaitaprakāśavāda*, p 135) Trilocana is here showing the untenability of the Buddhist view regarding *adhyavasāya*, determination which is not true to reality Vācaspati has done the same and if we examine his expressions we are convinced of his indebtedness to his pre-

ceptor (See *Tatparyaṭīkā*, p 464 ff; *Ratnakīrti*, p. 135-6–*Vācaspatir api adhyavasāyaṃ pratikṣipati*.......).

Trilocana also refuted the concept of an omniscient being saying that it was not compatible with Buddhist philosophy. Trilocana has said in his *Nyāyaprakīrṇaka*: Here pain, its cause, its cessation and the path leading to its cessation are known as the four *Ārya Satyas*. Yogic perception is the knowledge visualising the nature of these truths. Pain (*duḥkha*) signifies the resultant five *upādānaskandhas*, and it should be known in its nature. These very *skandhas* serving as the cause are the *samudaya*, and it should be discarded. *Nirodha* is the state of the mind which is devoid of affliction, and it has to be visualised. Path signifies the particular consciou ness of the shape of essencelessness, momentariness, etc. which is the cause of the attainment of this *nirodha*, and it should be contemplated. This is the Buddhist view.

Our position in respect of this is: The path is not certified as faultless by the *pramāṇas*, as said earlier. Hence by the repeated practice of *vikalpa* (conceptual judgment) which has an unreal object there should be cognition of an unreal thing, and not consistent or coherent knowledge. And if we ask the Buddhist who preaches this path said to be rendered pure or faultless by *pramāṇa*, about this *pramāṇa* he would express a *vikalpa* (conceptual judgment) resulting from the reason named '*sattva*' (—Everything is momentary, because it is real). Therefore all that whose form is shown by *vikalpa* is unreal, because it is associated with word. And if this *sattva* be contemplated upon, the conceptualising ceases as it is something brought about by the perceived thing which is associated with word, when there is semblance of lucidity brought about by the contemplation in the conceptual imagination of the contemplator. And in the absence of this conceptualising, the known thing that is associated with word also ceases. Thus though yogic knowledge is devoid of conceptual determination, it comes to be objectless. On the other hand that which is finally *real* and of the nature of a real thing is not certified by *pramāṇa*, and if it be certified, of what use is contemplation when the thing that is contemplated is directly known by perception? When one thing associated with word is contemplated upon, another thing does not become manifest. Otherwise when one who is overwhelmed with grief and

whose sensuous operation has been suppressed contemplates on his son, there should be the manifestation of friend, etc.

It may be argued that on superimposed momentariness being contemplated upon real momentariness comes to be manifest in yogic perception The answer to this is : No. There being difference, which is of the nature of negation of oneness of real and unreal, if there is manifestation of real when the unreal is contemplated upon, then even when there is repeated knowledge of real '*tanaya*' (son), there should be the manifestation of the nature of some other called '*tanaya*' who is not different because of verbal similarity Therefore, this yogic perception, devoid of conceptualisation, which repeatedly has nothing as its object is also not a *pramāṇa* due to consistency and so the *sarvajña* (omniscient) is not established.

Moreover, *abhyāsa* signifies planting the contemplated thing repeatedly in the mind This being pursued continuously for a long time with persistence and *brahmacarya* (continence) and *tapas* (austerity) becomes firmly rooted and is required to produce semblance of lucidity in respect of *vikalpa* which is of non-lucid character This cannot be vindicated by one who believes in momentariness and *nairātmya* (soullessness) To wit, the *vikalpa* even as it is produced as grasping the object which is to be contemplated upon, ceases to exist leaving nothing behind And this being destroyed the cognition that arises again and again arises afresh like that only. And thus even in a thousand *kalpas* (aeons) there will not be produced *abhyāsa* which is an impression produced by it because the production of new cognitions will continue without difference This answers the view that *abhyāsa* is the rise of qualified consciousness, for how can each earlier cognition that completely ceases produce each later state which is a qualified one ? The cognitions that arise one after another can possibly bring refinement to a form which continues to be present. On the other hand that which is not enduring is just one which has just origination and cessation, and so would be unqualified (not determined by another). Therefore, we think that it is but proper that *saṁskāra* which arises because of the knowledge of the pondered thing at each repetition, being opposed to the impression of the cognition of the stage of *vyutthāna*, could be the cause of visual cognition of the pondered thing

in the case of a person in whose case it is one that is opposed to the *saṁskāra* of the cognition of the *vyutthāna* stage. Moreover *abhyāsa* is practised in order to give up deflection (*vikṣepa*) in order to make the mind one-pointed. Now one who accepts things as momentary cannot accept the *citta* as being disturbed, as all cognition being restricted to one specific object is one-pointed only. Thus if conceptual knowledge is *sākāra* (impressed with the shape of the object) because it is restricted to its own manifestation, then being one-pointed how could it be one which is deflected ? And if it is *nirākāra*, even then the conceived thing is certainly different for each conceiver. All *vikalpas* do not have one and the same conceived object. Therefore, cognition though *nirākāra* will be one-pointed and not deflected because it has a specific *ālambana* (support, object). In the view of one who believes in the momentariness of things there cannot be one enduring mind which has many objects and so which is desired to be made one-pointed. Thus *abhyāsa* not being justifiable, in the event of there being a stream of consciousness not knowing everything, an omniscient one with speciality of knowledge is not established. (*Ratnakīrti*, *Sarvajñasiddhi* pp. 14–15)

Thus Trilocana shows how the concept of omniscience is not consistent with the Buddhist theory of momentariness and of knowledge.

We may now note some more views of Trilocana briefly mentioned by Jñānaśrīmitra and Ratnakīrti. In the *Apohaprakaraṇa*, Jñānaśrīmitra refers to Trilocana's definition of *Sāmānya* (universal) -Universal is the inherence of the universal-cum-particulars such as horseness and cowness in their own substrata; and this universal enables us to name a thing and to know it (*Yat tu Trilocanaḥ-aśvatva-gotvādīnāṁ sāmānyaviśeṣāṇāṁ svāśrayeṣu samavāyaḥ sāmānyam ity abhidhāna-pratyayayor nimittam iti*— *Jñānaśrī*, p. 222. See also *Ratnakīrti*, *Apohasiddhi*, p. 46)

In the context of *apoha* there is a very interesting remark made by Jñānaśrīmitra. According to Jñānaśrīmitra and Ratnakīrti, what is intended by the term *Apoha* is a positive thing qualified by the exclusion of all other than it; and the qualificand and its qualifier are grasped simultaneously (Of course the unique particulars are not expressible, and what a word signifies is a *vikalpa* or imaginary construction). (*Uktam atrāpohaśabdenā-nyāpohaviśiṣṭo vidhir ucyate, tatra vidhau pratīyamāne viśeṣaṇatayā tulyakā-*

tam anyāpohapratītir iti-Ratnākīrti, *Apohasiddhi*, p. 60). Thus both the elements of affirmation and negation are present here and this is how Dharmakīrti's words are to be interpreted Hence what Dharmottara said in his own *Apohasiddhi* and so also Trilocana who was quick in adopting his meaning that Dharmakīrti can be deduced to be fond of absolute negation (*prasajya—pratiṣedha*) is refuted hereby (*Tato yat Ṭīkākāraḥ svāpohasiddhau tadarthāvatāratāralas Trilocanaś cāvocaṭām Ācāryaḥ prasajyapratiṣedhavallabha unnīyata iti tan nirākṛtam—Jñānaśrī*, *Apohaprakaraṇa*, p 205)

This helps us to decide Trilocana's date with some precision He lived after Dharmottara (725 A.D.) and his knowledge of Buddhism, especially Buddhist logic was mostly based on the writings of Dharmottara

Jñānaśrīmitra has also made fun of Trilocana for saying that perception itself manifests the universal which is perceptible, one and common to many When he says so though Trilocana (one having three eyes) he is as it were seeing through another's eye. His argument is again not proper when he says that the universal is perceived but is not perceived as distinct from the individual like any other individual because it does not subsist in another place This amounts to saying that it is as a rule perceived as non-distinct

(*Tena pratyakṣam eva draṣṭavyam yad ekam anekasādhāraṇam draṣṭṛṇām darśayatīty acakṣuṣaḥ Trilocano' py anyalocaneneva vīkṣate iti lakṣyate* . —*Apohaprakaraṇa*, p 217)

Now we come to other references to Trilocana The Buddhists recognise the syllogism as generally consisting of two *avayavas* or members They say that the statement (*pratijñā*) need not necessarily be there. Their argument is that much depends on the opponent's sharp grasping power in debates If he is slow in grasping, the argument has to be put to him in all the details But in other cases this is not required. As against this Trilocana says in his *Nyāyabhāṣyaṭīkā* It is not that the statement of what is to be proved is not a part of the probative syllogism; it is not possible to restrict the syllogism keeping in view the understanding or grasping power of the opponent, for there would be no limit to the categories of their understanding—sharp, dull and so on. One

may grasp when just the reason is stated, and there may be another who even without the reason being stated understands just by seeing the form of the speaker, or even before the words are uttered understands what the person wants to say from the movements of the lips, etc. Therefore the speaker should employ words which would express what is there firmly fixed in his own understanding without taking into consideration the power of understanding of the opponent. Now his own knowledge has arisen from the *liṅga* (mark or reason) and pertains to the thing qualified by the attribute meant to be made known. Therefore what is present in one's knowledge should be communicated to the opponent in a debate. This is the only way of making him understand. Durveka in his *Dharmottarapradīpa* quotes these words of Trilocana, and says that wise people would not have trust in what this ' Karṇāṭa in raga ' has chattered forth. (*Trilocanaḥ punar Nyāyabhāṣyaṭīkāyām idam avādīt— ' Sādhyavacanam asādhanāṅgavacanaṁ na bhavati yato vivādeṣu parapratipattim adhikṛtya na prayoganīyamaḥ śakyaḥ .. . .*

Tad etat Kārpaṭika—Karṇāṭaraṭitam aśraddheyam dhīmatām—Dharmottarapradīpa, pp. 173-174—K. P. Jayaswal Research Institute, Patna, 1971).

Mokṣākaragupta (later than Vācaspati, -12th cent.,) in his *Tarkabhāṣa* criticises Trilocana's statement that even though the eye or organ of perception is not grasped or known, still the visual form or colour is known (that is to say, we know the colour as something perceptible by the eye), so knowledge may not be known yet the knowledge ' the thing is known ' can be explained According to the Buddhists, knowledge is self-apprehensible, so Moksākara says that this argument of Trilocana's is not a good one, as in the present case it is not useful The eye is not the qualifier of colour; but it is the visual knowledge that is the qualifier. (*yac coktaṁ Trilocanena cakṣuṣo' grahaṇe' pi yathā cākṣuṣaṁ rūpam (iti) pratīyate tathā jñā iābodhe' pi jñāto'rtha iti ghaṭiṣyate—tad asādhu* . *Tarkabhāṣa*, p. 10–Oriental Institute, Baroda, 1942). Mokṣākara has also criticised Trilocana's definition of *vyāpti* as *svābhāvika sambandha* of smoke, etc. with fire, etc. because an *upādhi* is not seen, or deviation is not seen. Mokṣākara's argument is that you can never be sure that the *upādhi* is not there; it may be there but is not known as such. (*yac ca Trilocanenoktaṁ—svābhāvikaḥ sambandho dhūmādīnāṁ vahnyādibhiḥ saha tadupādher anupalabhyamānatvāt, kvacid vyabhicārasyādarśanād iti–tan na yuktam—*

Coming to the Nyāya writers we find that Aniruddha (later than Vācaspati and prior to Udayana) the author of the *Vivaraṇapañjikā* keeps on comparing the *Bhāṣya*, *Vārttika*, *Mañjarī* and the *Tatparyaṭīkā*. This *Mañjarī* seems to be the *Nyāyamañjarī* of Trilocana *

While discussing the *nigrahasthānas* (points of defeat), Varadarāja (first half of 12th cent.) twice refers in his *Tārkikarakṣā* to the views of Trilocana. The point of defeat is called *avijñātārtha* when a party fails to understand the import of the thesis of his opponent even if it is repeated thrice (*pariṣat-prativādibhyām trir abhitam apy avijñātam avijñātārtham*-N S 5. 2 9). Trilocana says that there is nothing wrong if the thesis is repeated even four times. (*Caturabhidhāne' pi na kaścid doṣa iti vadataḥ Trilocanasyāpi sa evābhiprāyaḥ—Tārkikarakṣā*, p 337 Vārāṇasī, 1903) In another passage Varadarāja says that his explanation of the point of defeat called *paryanuyojyopekṣaṇa* is such that there is no difference of opinion with Trilocana, Vācaspati and others in any respect (*atra Trilocana—Vācaspati-prabhṛtīnām na kācid vipratipattiḥ—Ibid*, p 356)

In his treatment of *Udāharaṇābhāsa*, Bhāsarvajña mentions a view held by others-*anye tu sandehadvāreṇa aparan aṣṭau udāharaṇābhāsān varṇayanti—Nyāyasāra*, *Nyāyabhūṣaṇa*, p 324). According to Rāghava Bhaṭṭa (13th cent) a commentator on the *Nyāyasāra*, Trilocana is meant by 'others' (See *History of Navya-Nyāya in Mithilā*, p 16–D. C Bhattacharya, Darbhanga, 1958)

Among the Jaina writers, Vādirājasūri, Hemachandrācārya and Vādi-Devasūri have referred to Trilocana. Criticising the concept of 'whole' as an independent entity, the Buddhists ask the Naiyāyikas how they would explain the knowledge of a tuft of hair thrown on the streets or a heap of chaff or anything that is big or gross when they are not accepted as being wholes, for the chaff, etc being themselves final wholes cannot give rise to another substance Trilocana's answer to this is This knowledge of its being big or gross is a false one like the knowledge 'forest' and this is due to the distinction of the individual chaffs or the like not being known (*Trilocanasya vacanam—naiṣa doṣaḥ pṛthaktvāgrahaṇanibandhanasya*

* A discussion of this could be attempted only in a separate article.

vanapratyayavad asyāpi sthūla-pratyayasya bhrantatvat iti—Nyayaniścaya-vivaraṇa, p 167—Bhāratiya Jñānapīṭha, Kashi, p. 1944).

Hemacandra in his *Pramaṇa-Mīmāṁsā*, refers to the interpretation of Trilocana, Vācaspati and others of the definition of perception as found in *Nyāyasūtra* 1 · 1 · 4. Hemacandra says that these writers have gone against the view of their predecessors when they say that only *indriyārthasannikarṣotpannaṁ jñānam avyabhicāri pratyakṣam*' constitutes the definition of *pratyakṣa pramaṇa*—it must arise from the contact of the sense-organ with the object and it must correspond to the object (i.e. be true). They take *yataḥ* as understood—that from which such a knowledge arises is *pramāṇa*; this *pramāṇa* may be of the nature of knowledge or the nature of non-knowledge. The resulting knowledge is two-fold—(*i*) *avikalpa* signified by the term '*avyapadeśa*' and (*ii*) *savikalpa* signified by the term '*vyavasāyātmaka*' (*Pramana-Mīmāṁsā*, p 22–Singhi Jaina Granthamālā 1939).

We have discussed this earlier. In the same context, Vācaspati refers again to another view of his teacher Vacaspati says that verbal representation is only an aid while the knowledge through sense-object contact is perceptual and immediate as contrasted to verbal knowledge which is mediate. In support of his view, Vācaspati quotes a *gatha* which be learnt from his 'Guru' Could Trilocana be the guru meant here? (*Tatra gurūpadiṣṭā gāthā paṭhitavvā—"Śabdajatvena śābdam cet pratyakṣam cākṣajanmtaḥ, spaṣṭagrahaṇarūpatvād yuktam aindriyakam hi tad.*"–iti.–*Tātparyatīkā*, p. 98).

Vādi Devasuri in his *Syadvādaratnakara* quotes a passage from Trilocana's *Prakīrnaka* in which he refutes the Buddhist view of momentariness. According to the Buddhists things are momentary, so no cause for their destruction is required. As against this Trilocana says in his *Prakīrṇaka*:

Because of the deficiency or suppression of all the causes of destruction it is not always possible, but though dependent on something is sure to occur. Thus destruction is not proved to be independent of anything, because its being certain which is supported on the pillar of its being independent is shattered Again, what is meant by destruction not being due to anything? Is destruction (that which perishes) of the nature of

non-enduring being, of the nature of negation by exclusion (*paryudāsa*) ? Or does *vināśa* (destruction) signify '*vinaśana*' which is just negation of the nature of absolute negation ? It could not be the first for what is of the nature of non-enduring being is not accepted by any one as causeless. If the second alternative is accepted, if it of the form of absolute negation is causeless, then it could be always either reality or unreality, like the sky and like the sky-lotus. And if in the first alternative there is opposition between being and non-being then there would never be the apprehension of being. And if there is no opposition, then being and non-being should always be staying together like loving brothers with good will towards each other. In the second alternative also there would be the contingency of the perpetuality of all things for destruction which is opposed to them would never be there. (*Syādvādaratnākara*, p. 788, Ārhatamata Prabhākara Press)

Concluding we may say that Trilocana was the revered guru of Vācaspati Udayana says : The school of Uddyotakara represents the youth of the Nyāya school In course of time it became languished and Vācaspati receiving the stimulant in the form of instruction from his teacher Trilocana, revived it. (*Uddyotakarasampradāyo hi amūṣām yauvanam, tac ca kālaparipakavaśād galitam iva. Kim nāmātra Trilocanaguroḥ sakāśād upadeśarasāyanam āsāditam amūṣām punar navībhāvāya dīyate iti vyavate–Pariśuddhi*, Introductory) Vardhamāna commenting on this says that Trilocana was the 'Vidyāguru' (preceptor) of Vācaspati (*Trilocanas Ṭīkākṛto vidyāguruḥ*) It is clear that Trilocana played a very vital role in bringing fresh life and light to the Nyāya school, perhaps deriving much inspiration from the Buddhist philosophy even while criticising it severely. He seems to have accepted the interpretation of Dharmottara of passages from the works of Dharmakīrti He wrote a *Nyāyabhāṣyaṭīkā* which we find quoted in the *Dharmottarapradīpa* *Nyāyamañjarī* found mentioned was either the name of this commentary on the *Nyāyabhāṣya*, or it was an independent work like Jayanta's *Nyāyamañjarī* which used the *Nyāya-sūtras* as pegs to hang on them the detailed discussions of various problems *Nyāyaprakīrṇaka* could have been a third work written by him on miscellaneous prob'ems, or it could have been a section of one of the above-mentioned works, dealing with miscellaneous topics of the Nyāya School

Trilocana's major contribution seems to be in the innovation in respect of the concept of *nirvikalpa-savikalpa pratyakṣa*, the clarification of *vyāpti* as *anaupādhika* or *svābhāvika sambandha*, and in the establishment of one Omniscient God as the creator of the world. He strongly criticised the Buddhist doctrines of momentariness and *apoha* though he was influenced by certain Buddhist concepts. He seems to have been a *sannyāsin* (*Kārpaṭika*) from Karṇāṭa region He is profusely quoted by Jñānaśrī and Ratnakīrti.

It is interesting to note that in the *Subhāṣitaratnakoṣa* of Vidyākara we find three verses attributed to Trilocana and a fourth verse reported to be his. The first verse (13) is included in the Sugata-vrajyā So also v. 14 which is believed to be his, v. 20 is included in the Lokeśvara-vrajyā and v. 167 is a description of spring. Except v 14 which is reported to be his, none of the other verses can be said to bear a distinct Buddhist stamp as Kosambi would have us believe, though 13 and 20 are certainly included in the sections pertaining to the praise of Buddha in different forms. They may have been attempts at poetical composition under the influence of Buddhist literature.

---

1. (*a*) Aviddhakarṇa—A Forgotten Naiyāyika (E. A. Solomon) Vidya Vol. 13, No. 1, January 1970.
   (*b*) A Further Note on Aviddhakarṇa—Vidya 4, No. 2, August 1971
   (*c*) Forgotten Naiyāyikas : Ācārya Adhyayana—Vidya, Vol 17, Humanities, Jan. 1974.
   (*d*) Forgotten Naiyāyikas · Bhāvivikta, Vidya, Vol. 17, Jan-Aug. Nos 1–2, 1974.
   (*e*) Forgotten Naiyāyikas–Viśvarūpa, Vidya, Language Vol 18 (1) 13-28, January, 1976.
   (*f*) Śaṅkara—A Forgotten Naiyāyika, Vidya, 1978
   (*g*) Udbhaṭa—A Forgotten Naiyāyika—Diamond Jubilee Vol. of Annals of the Bhandarkar Oriental Institute, 1978.
   (*h*) Vittoka—Poet and Logician–Fr. Esteller Felicitation Volume 1979.
2. Nyāyasūtra with Bhāṣya (Oriental Book Agency, 1939)
3. Nyāyavārttika of Uddyotakara (Kashi Sanskrit Series)

4. Nyāyavārttika-tātparyaṭīkā of Vācaspati (Vizianagram Sanskrit Series, Benares, 1898)
5. Nyāyabhāṣyavārttikaṭīkāvivaraṇapañjikā (II-V) of Aniruddha (Mithila Institute Series, 1969)
6. Tārkikarakṣā of Varadarāja (Medical Hall Press, Varanasi, 1903).
7. Pramāṇa-Mīmāṃsā of Hemacandra (Singhi Series, 1939)
8. Syādvādaratnākara of Vādi-Devasūri—Ārhatamata Prabhākara, Press, Poona
9. Jñānaśrīmitra-Nibandhāvali-Ed. A Thakur (K. P. Jayaswal Research Institute, Patna, 1959)
10 Ratnakīrti-Nibandhāvali—Ed A Thakur (K P Jayaswal Research Institute, Patna, 1975)
11 Tarkabhāṣā of Mokṣākara Gupta (Oriental Institute, Baroda, 1942).
12 Dharmottarapradīpa of Durvekamiśra (K P. Jayaswal Research Institute, Patna, 1971)
13. Nyāyaviniścaya-vivavana of Vādirājasūri (Bhāratīya Jñānapītha, Kashi, 1944)
14. The Subhāṣitaratnakośa complied by Vidyākara—Harvard Oriental Series, 1957
15 An Anthology of Sanskrit Court Poetry—Harvard Oriental Series, 1965
16. Indian Culture, Vol. 14. No 1 (July-September, 1947—Article on 'The Naiyāyika Trilocana as a teacher of Vācaspati')
17 The Nyāyamañjarī of Guru Trilocana, a Forgotten Work-Journal of the Bihar Research Society, Vol 4, pp 507-511

THE CONCEPT OF KRIYĀ AMONG THE VAIYĀKARAṆAS

J. M. SHUKLA

Expression of thought is the sole purpose of the use of language. Thoughts are expressed through the medium of sentences and not by individual words. Therefore a sentence is understood as a significant unit of speech A human being does not think in isolated words but always in a coherent combination of words. The Naiyāyikas, the Vaiyākaranas and the Mimānsakas emphasise the verbal cognition (sābda-bodha) from a sentence.

The Vedic seer says that in old days, speech was undivided into its constituent parts[1]; it was then divided by divine intervention. Later linguistic and philosophical speculation described grammatical analysis as the product of imagination (*kalpanā* or *avidyā*).

Specific statements in this context are found in writers belonging to the sixth century B.C. Yāska quotes the opinion of Audumbarāyana who emphasised that as sentences were real mental constructs (*indriyanityam vacanam*) their division into nouns, verbs, prepositions and indeclinables should not be undertaken[2] Bhartṛhari (Bh.) repeats this and explains it in his own manner.

Pāṇini has not defined a sentence However he had in view the sentence as the starting as well as the ultimate point in description of grammatical analysis in his Aṣṭādhyāyī. In this sense Pāṇini could be included among the grammarians who emphasised the importance of a

---

1 *Vāgvai parācyavyākṛtāvadan* । Taittirīya Saṃhitā, VI. 4. 7

2 (*a*) *Indriyanityaṃ vacanamaudumbarāyaṇah tatra catustvaṃ nopapadyate* । Nirukta I. 1.

b) *Vākyasya buddhau nityatvamarthayogam ca laukikam* ।
Dṛṣṭvā catuṣṭvam nāstīti vadatyaudumbarāyaṇah ॥

Vākyapadīya (Vp) II.344.

sentence in all grammatical discussion. The rules regarding sentence boundary (*avasāna*, I 4·110), sandhi between two words (VIII, 1. 16—74) and the rules of accent in certain specific situations are a clear proof of this position. He has used the word Vākya in the sūtras VIII. 1.8 and VIII. 1.82 and the word *Vākyādhyāhāra* in VI 1.139. In the first two sections (pādas) of the eighth adhyāya of Aṣṭādhyāyī, a number of sūtras explain situations in a sentence in terms of certain boundary markers, e g., interrogation (VIII. 2. 100, 105), reply to a question (VIII. 2 93), command (VIII 2. 104), address (VIII. 1. 19) call from distance (VIII. 2 84—85), reply to a greeting (VIII. 2. 83) and so on. The sūtras 83 - 106 of the second section of the eighth adhyāya emphasise such situations as command, disregard, narration, acceptance, anger, fault—finding, aspersion, rebuke, and recollection.

It is difficult to say, who of the two, viz. Kātyāyana and Jaimini, was the first to define a sentence in a systematic manner Kātyāyana defines a sentence as a finite verb accompanied by indeclinables, nominal case forms, adjectives and modifying words He further says that a sentence has one principal verb[3] Jaimini defines a sentence as a group of words conveying a connected meaning, but when they are unconnected, the meaning of each word is incomplete and requires to be completed[4] Jaimini's definition intends to put together different Vedic injunctions or groups of Vedic words, which have to be completed in order that a specific injunction is obtained. It does not emphasise the importance of a finite verb which has been the central notion in the definition of Kātyāyana. Kātyāyana's definition is more scientific and in tune with linguistic requirements Jaimini's definition may be said to be a popular explanation of a sentence[5] Bh. refers to

---

3 *Ākhyātam sāvyayakārakaviśesanam vākyam* | *Ekatiṅ* | Mahābhāsya (MB) on Pā 2. 1

4 *Arthaikatvādekam vākyam sākāṅkṣam ced vibhāge syāt* | Mīmānsāsūtra, II. 1 46

5. *Arthaikatvādekam vākyam sākānksam ced vibhāge syāditi laukikam vākyalakṣanam* | *Iha tu paribhāṣitam ākhyātam sāvyayakārkaviśeṣaṇam vākyamiti* | Kaiyaṭa on MB on Pā Sū 8-1-18.

eight views regarding a sentence, among which according to the first view, a verb (ākhyāta) is a sentence.[6]

The word ākhyāta in its grammatical sense is used in Gopatha Brāhmaṇa.[7] It was defined by Kāśakṛtsna as a root, in relation with case-forms, number, person and direction.[8] Pāṇini uses the word ākhyāta twice but in a very different sense[9] All the early definitions and explanations of ākhyāta emphasise that it expresses action. In the definitions offered by Yāska[10] and S'aunaka[11], we find the word 'becoming' (*bhāva*) instead of the word 'action' (*kriyā*), as expressed by *ākhyāta*. From Kauṭalya[12] to Patañjali[13], the word action (kriyā) has been used instead of the word becoming (bhāva).Pānini probably did not find the word *ākhyāta* strictly confirming to his needs and therefore following S'aunaka and Kāśakṛtsna he accepted the synonym '*dhātu*' However a root expresses the crude form of ākhyāta which besides being predominently expressive of action (*kriyā*) also expresses time, person aspect or voice, nominal and pronominal words, direction and number[14]

In his Bhāṣya on the sūtra '*bhūvādayo dhātavaḥ*'[15]—the words listed in the group '*bhvādi*' and denoting the sense of action are called roots—, Patañjali has discussed in detail, the views current in his time, regarding action (*kriyā*) and roots (*dhātu*).

---

6. *Ākhyātam śabdasaṅghāto*..VP. II, 1-2.
7. *Omkāram pṛcchāmaḥ ko dhātuḥ kim prātipadikam kim nāmākhyātam kim liṅgam kim vacanam kā vibhaktiḥ kaḥ pratyayaḥ* । *I*. 24.
8 *Dhatuḥ sādhane diśi puruṣe citi tadākhyātam* । Svopajña on VP. I. 26,
9 Pānini Sūtra (P. S.) I.4.29; IV. 3.72.
10. *Bhāvapradhānamākhyatam* । Nirukta I. 1.
11. *Tadākhyātam yena bhāvam sa dhātuḥ* । Ṛkprātiśākhya II. 5.
12 *Aviṣṭaliṅgamākhyātam kriyāvāci* । Arthaśāstra, 2-10.28.
13. *Kriyāapradhanamākhyātam* । Mahābhāṣyā, (Mb.) on Pā V.3.36.
14. (*a*) *Tiṅabhihitena bhāvena kālapuruṣopagrahā abhivyajyante* । MB. *on* Pā. Su III. 1.67.
    (*b*) *kālasaṅkhyāsādhanopagrahābhidhānenākhyātasya kriyāpradhānatvāvagamaḥ* Kaiyaṭa on (MB) on Pā. Sū. V. 3.66.
15. *Bhūvādayo dhātavaḥ* । Pā. Sū. *I*, 3.1.

The word dhātu, found used in the above mentioned sūtra of Pāṇini, was already current in his time as a technical name used by earlier grammarians.[16] It denoted action.[17] It could also be understood as a synthetic whole, as it were, of different moments of activity bringing about a particular result.[18]

Beginning his discussion on 'action' (*kriyā*) Patañj'ali defines it by giving synonyms of action (*kriyā*). Action is endevour (*īhā*), or effort (*ceṣṭā*) or activity (*vyāpāra*)[19] However this piling up of other words for action (*kriyā*) does not specify what action is. One has to admit that action is not something concrete and cannot therefore be perceived with one's own eyes. It can be inferred. Sometimes when all the means of cooking are around, one says, '*he cooks*'; at other times, this expression is not used. When the means for cooking are easily available and when one uses the expression, '*he cooks*', that is called 'action'. The roots '*to cook*' etc express action because it is in apposition to the root '*to do*'. When one asks, 'what does he do', the reply will be, '*he cooks*'. The questions regarding actions are always found accompanied by answers regarding action. Therefore '*to cook* etc.' should be considered as roots.

There may be a few difficulties when we accept that a root expresses action (kriyā). When a root is accompained by a preposition and a verbal suffix the sense of action is obtained from all of them; so a prohibition should be made that a root should not be called a root when it is accompanied by a preposition and a suffix. This difficulty is answered by saying that a preposition does nothing more than adding to the sense of a root. As regards suffixes, they are different, whereas the roots are the same. Hence the roots are specifically responsible for giving a particular sense. In '*paktiḥ*', '*pacanam*' and '*pākah*' the gender suffixes give different meanings while the root '*pac*' remains the same.

---

16 *Dhātuśabdaḥ pūrvācāryasamjñā* । Kāśikā on Pā. Sū. I. 3.1

17 *Tadihāpi pūrvācāryasamjñāśrayaṇāt kriyāvacanānāmeva Dhātusamjñā vidhīyate* । Nyāsa on Pā. Sū. I. 3.1.

18 *Kramavanta eva kṣaṇā ekaphaloddeśena sampādyamānatvādaikyamivā dhātuvācyāḥ*—Padamañjarī on P.S. I. 3.1.

19. *Kā punaḥ kriyā. īhā. kā punarīhā ceṣṭā kā punś'ceṣṭā vyāpāraḥ* ।
MB. on Pā Sū. I. 3.1

The other difficulty is that a special mention should be made with regard to calling the words '*as*', *bhū*, '*vid*' and so on, as roots, because when one asks 'what does he do', one cannot answer, 'he is'. In other words we do not find the word '*karoti*' in apposition with '*asti*' as we find the words 'pacati' and 'karoti'. This difficulty could be solved by understanding a root as expressing becoming (bhāva).[20] The word 'pac' will give the meaning of becoming because '*pacati*', *pakṣyati* or *apākṣīt* are in apposition with bhavati as the different tenses of *pac* signify becoming (*bhāva*).

If the word '*bhāva*' is derived from the root '*bhū*' which also means existence, roots like *bhid*, *chid* and so on in forms *bheda*, *cheda* and others, which signify something other than existence, something opposite to 'bhāva', will not be called roots. Secondly we cannot have all the verbal forms of the root bhū in apposition with the forms of pac. We get the forms *pacati bhavati*, *apākṣit bhavati* and *pakṣyati bhavati*, and not *bhavati pacati*, *abhavat apākṣit*, and *bhaviṣyati pakṣyat*. We did get appositional pairs of *pac* and *kṛ* as *kim karoti pacati*, *kim kariṣyati pakṣyati*, *kimakārṣīt apākṣīt* when we had earlier understood a root as signifying action (*kriyā*). Therefore in taking a root as signifying becoming (*bhāva*), we cannot explain *bhāva* as expressing existence (*sattā*).

Bhāva may be understood to mean whatever is created or whatever comes into existence[21]. In this sense the roots *bhid*, *chid* which explain something other than or opposite to bhāva will also be called roots as some activity or production of activity is signified by them. This will not be a permanent solution as the words *vṛkṣa* (tree), *plakṣa* (a kind of a tree) will have to be called roots as they are produced. Then why not explain the word *bhāva* as 'something to be created anew or 'freshly superimposed' (*bhāvyate sa bhāvaḥ*). In that case words showing relations, like *mātā*, *pitā* and so on, upon which the relationship of being a mother is applied to a woman, the feminine nature in

20. Yadi punar bhāvavacano dhātuḥ iti lakṣaṇaṃ kriyeta | MB. on Pā. Sū. 1.3.1.

21. Kaḥ punarbhāvaḥ | Bhavateḥ svapadārtho bhavanaṃ bhāva iti | MB. on Pā. Sū. 1.3.1.

whom is already proved and the relationship of being a father is applied to a man, the male nature in whom is already proved.

The above is a genuine difficulty and to remove it the Vārttikakāra has stated that a separate list of words like *bhū* and so on should be made and this list will not include certain original stems and some prakrit roots.[22]

However there are still other difficulties in accepting the second definition of *dhātu*. The first difficulty is that the suffixes which are applied to roots in the sense of bhāva will have to be named as roots and such a position will have to be rejected by a special statement.[23] Again there will be the difficulty of mutual dependence (*itaretarāśraya*).[24] When a suffix is applied to a root the meaning of becoming is obtained from a root and taking the root as expressing bhāva, a suffix is applied. Here one depends upon the other. This difficulty can be removed by understanding all words as eternal. Such eternal words which include roots also may not be understood as signifying *bhāva* and to them suffixes are added in the sense of bhāva.[25] In other words the sense of becoming (*bhāva*) cannot be had from a root alone, for, such isolated roots without suffixes, are never used. But for the sake of grammatical procedure roots are understood as signifying *bhāva*.

Still there is another difficulty. We should add the word 'first' (*prathama*) to our definition of *dhātu* so that the definition will be, 'that which signifies the first becoming is a root'.[26] In what manner should one understand this state of being the first becoming? Is it in the context of words or in the context of meaning. Both these contexts have further difficulties in as much as the suffixes '*Kyac*', '*san*' etc cannot be called roots and the suffixes applied in the sense of becoming will have to be prohibited. To remove these Patañjali says that he will acept a convenient

22 Bhūvādipāṭhaḥ prātipadikāṇapayādinivṛttyarthaḥ । MB vārttika (vā), 12 on Pā. Sū. 1.3.1.

23 *Bhāvavacanā tadarthapratyayapratiṣedhaḥ* । —Vā. 8 on Pā Sū. 1.3.1.

24. *Itaretarāśrayaṃ ca pratyaye bhāvavacanatvaṃ tasmācca pratyayaḥ* । Vā 9 on Pā. Sū. 1.3.1.

25 *Siddhaṃ tu nityaśabdatvāt* । Vā 10 on Pā. Sū. 1. 3.1.

26. *Prathamabhāvagrahaṇaṃ ca* । Vā । 11 on Pā. Sū. 1.3.1

middle position that a root signifies the bhāva not so far expressed by other words.[27]

Patañjali takes up the case of the words *as*, *bhū*, *vid* and so on to consider them as roots (*dhatavaḥ*). It was objected that these words did not express action. He begins by asking what meaning of the words *as*, bhū and *vid* is in one's mind when they are denied the name a root (*dhātu*). Does one understand action as the eating of rice on the part of Devadatta in the sentence 'Devadatta eats rice in a dish with his hand'? No, here the eating of rice is not a particular or general action but it is a particular way of behaviour on the part of the accessories (*kārakas*).[28] Each Kriyā is peculiar and different in different circumstances. Such a peculiarity is observed in the behaviour of the accessories (*Sādhana or Kāraka*) of action. In the sentence 'he eats rice with meat', the eater's behaviour towards rice with meat is different from his behaviour towards plain rice.[29] In the same way when we say about a person that 'he is' (*asti*), the person or persons concerned behave differently from what they behave when they hear 'he dies' (*mriyate*) Thus even when a root is understood as expressing action, the words *as bhū*, *vid* and so on will be considered as roots That is why Vārṣyāyaṇi has included *asti* as one of the transformations of bhāva Bhāva may be taken as synonymous with action (*kriyā*) or existence (*sattā*).[30]

The following points emerge from the discussion in the Mahābhāṣya on Pā Sū 1 3 1. (1) A root expresses action or existence (2) Action (kriyā) cannot be directly perceived (*pratyakṣā*), it can be inferred (*anumānagamyā*). (3) Action is different from its accessories which are responsible

27. *Evam tarhi nārthato nāpi śābdataḥ । Kim tarhi । Abhidhānataḥ । Sumadhyame'bhidhāne yaḥ prathamam bhāvamāha* ।—MH. on vā 11 on Pā. Sū. 1.3.1,

28. *Kārakāṇām pravṛttiviśeṣah kriyā* । MH. on vā. 11 on Pā. Sū. 1.3 1

29. *Anyathā ca kārakāṇi śuṣkaudane pravartantenyathā ca mānsodane* । —MH. on vā. on Pā Sū. 1.3.1

30. *Ṣaḍ bhāvavikāra iti ca niruktakāravacanādbhāvaśabdābhidheyāyāḥ sattāyāḥ samastakriyāyoanitve mūlabhūtāyāḥ kriyātvam pratyasyā na vivādaḥ* । Helārāja on VP. III. 8.1.

for its accomplishment (4) Action is a particular mode of behaviour on the part of the accessories.

Patañjali's discussion is in agreement with the statements of Śaunaka in the Ṛkprātiśākhya, with that in the sūtra-rule of Kāśakṛtsna and with the opinion of Vārṣyāyaṇi who has given six kinds of modifications and who has included existence (*asti*) under them.

When a root is understood as expressing action the-tense affixes (*lakāras*) will express all the *kārakas* This should not be anticipated because Pāṇini has ordained lakaras in the sense of the subject and the predicate only. In the common usage the meanings of verbal forms are understood as belonging to an agent or an object. Although the verb expresses the senses of the other cases, the meaning prominently belongs to an agent and an object.

One can say that in the definition of action as a special activity of the accessories (*kāraka*) the nature of action is signified and not the nature of the root. It can also be said that the word special (*viśeṣaḥ*) in the phrase *pravṛttiviśeṣaḥ* means a special kind of activity brought about by all the accessories taken together[31] Alternately it can also be suggested that *kārakāṇām* signifies the special activity of an agent (*kartā*) the plural has been used to suggest that different actions have different subjects. It can also be suggested that the common property of action (*pravṛttisāmānya*) of all the different agents (*kārakas*) is action (kriyā).

Patañjali's detailed explanation of action (*kriyā*) includes all the different definitions and explanations given by earlier writers beginning from Vārṣyāyaṇi. He offers his conclusions on the basis of particular usages current in the worrd At the same time he explains the philosophical and the psychological background inherent in the current usage of words. He is never tired of stating that he always considers usage as the basis of his conclusions

Bh. follows the line of argument given by Patañjali and adds his own conclusions which are consistent with his philosophy of the Word Absolute.

---

31. *Tena jananākhyo viśesaḥ kriyā* । *Sarveṣām hi kārakāṇāmekā pravṛttir phalajananalakṣaṇā* । Helārāja on VP III. 8.1.

He defines action as something presented to be accomplished. It may be finished or unfinished. It is called action because it has assumed the form of sequence (*Krama*).[32] When one says ' it sounds (*dhvanati*), one assumes inner sequence. Here Sound is presented as a verb. It is in the form of a series of waves, one wave being the cause of the other. When the bell ceases, we call it sound (*dhvani*) which is a thing and not an action In the sentence ' in the white, it appears white ' we have the quality white (*Śveto guṇaḥ*) as appearing white (*Śvetate*). The first word shows quality and the second shows action.

Once we accept sequence in action we should admit parts in it. Therefore action is a collection of parts which have sequence but the whole is mentally conceived as one and without parts and is identical with them In the sentence ' he cooks ', the putting of the cooking vessel on fire, pouring water in it, kindling the fire and so on are parts of a synthetic whole called action, viz. cooking. Oneness is attributed to the parts helpful in the action. This super-imposition of singleness is on each part as well as on the whole

Patañjali has stated that action cannot be perceived, it can be inferred from its parts. Bh. emphasises this by saying that the first part of the process called action is perceptible when it is produced but later on it becomes non-existent. The senses notice only perceptible things and hence action is not directly perceptible, it is inferred.

It has been stated that action as a single whole is made up of parts In the same manner each part can also be further sub-divided till we reach the last undived part This latter cannot be called action.[33] Although the last point is reached by the extreme sub-division, it is not action because action is something having parts arranged in a sequence. A root always experesses such an action. Helārāja points out that the action may not have parts but the root expresses them as such. The divisions

---

32. *Yāvatsiddhamasiddham vā sādhyatvenābhidhīyate* ।
Āśritakramarūpatvāt tatkriyetyabhidhīyate ॥ VP III. 8.1.

33. *Yaścāpakarṣaparyantaṃ anuprāptaḥ pratīyate* ।
Tatraikasminkriyāśabdaḥ kevale na prayujyate ॥ VP. III. 8.10.

of action are more a matter of verbal expression than real[34]

How can verbs like *as bhu* or *vid* which express being (*sattā*) which is eternal (*nitya*) and which cannot be brought about (*asādhya*) be the meaning of a verb ? Such a question arises because Yāska has declared that an ākhyata expresses Being which has sequence, from its beginning till completion, through a verb like 'he goes' (*vrajati*) or he cooks (*pacati*).

The following is the answer. When presented by a verb, being (*sattā*) has distinctions of time, but when presented by a noun, e g. a jar, there is no association with time. When something is understood as existing, the question 'what does he do' will not be answered by 'he exists' We will have to say he cooks or he goes. Thete are actions. The roots like *as* or *bhū* denote action in general but verbs like *pac, gam* denote special action

There cannot be a primary action or a secondary action. It is one and inherently without sequence but the nature of sequence of parts is attributed to it This is consistent with the notion of a single undivided action without sequence It is absolute existence.

Action may be understood as universal or individual. That which inhers in many individual moments of action is universal action.

A further subtlety is declared in this respect. The universal aspect which inhers in the last moment of process is called action[35]. Such a universal action is brought about after the individual moments of action are produced Again this universal aspect of action is understood in two ways. The one universal referred to as inhering in the final moment of action is the lower universal which is the manifestation of the higher universal called *mahāstitā* or *mahāsāmānya* This higher universal is eternal, it is the Great Being, it is the meaning of roots and stems, all the

---

34. *Neha vāstavo bhāgabhedaścintyate api tu śabdātpratiyamanaḥ,* । *śabdācca kṣaṇamātrasvabhāvāpi, viprakirnāavyavā samūhātmanaiva sarvā kriyā prativata iti siddham śabdavācyatayā kriyayāḥ sakramatvamatindriyatvam ca* । Helārāja on VP. III. 8 10.

35 *Ante yā vā kriyābhāge jātiḥ saiva kriyā smṛtā* ।
Sā vyakteranuniṣpāde jāyamanaiva gamyate ॥ VP. III. 8. 22.

suffixes in grammar express it and it has its use for the grammatical procedure The ultimate position beginning from Vārṣyāyaṇi to Patañjali is that 'being' (bhāva) is expressed by a verb[36]

The six modifications of Being (*bhāva*) mentioned by Vārṣyāyaṇi and referred to by Niruktakāra and Patañjali are explained in detail by Bhartṛhari As all action is understood by Bh as Sattā or Existence, we have translated the word bhāva as Being or Existence.

Of these six, two, viz. manifestation and disappearance or birth and destruction are accepted by philosophers for the purpose of expounding their own systems The former two that is manifestation (*āvirbhāva*) and disappearance (*tirobhāva*) are accepted by the Sāmkhya system which emphasises that birth or origin is nothing new but only a manifestation and destruction is only disappearance. These two are understood by the Vaiśesikas as birth or coming into existence of something new and disappearance or total destruction To the grammarians these two, viz manifestation and disappearance are only two aspecks of Being (*Sattā*) superimposed on it They serve only a practical purpose

The two modifications referred to above include the other four modifications, as all action is identical with manifestation and disappearance Staying or remaining (*sthitih*) is only birth in a continuous stream of similar moments[37] *Sthiti* is thus a point of action which is ready to assume a form and which is something midway between the earlier and the later moments

Birth is appearance of a thing with a particular quality It is the first stage of existence which is a condition previous to other modifications[38] The verbal form 'it is' (*asti*) which signifies existence, expresses the certainty of the object which has come into existence Change *vipariṇama*) is modification of a thing without doing away with its original nature In rease (*vṛddhi*) and decrease (*apakṣaya*) are only the increase

---

36 *Antye vātmani ya sattā sā kriyā kaiscidisyate* ।
Bhāva eva hi dhatvrthah ityaviacchinna āgamah ॥ Vp III 8 24

37 VP III 8 27

38 *Pūrvabhāvasya viparinamādervyāvahārikāt prathamasyāstitvasya dirjanma ityarthah* । Helārāja on VP III 8 27

and decrease of the constituents of an object. Disappearance (*vināśa*) is the end of appearance which was understood as the first condition, viz., birth. Birth as said above is the ascertainment of the nature of an object which has appeared This condition is expressed by a verbal form 'it is born' (*jāyate*). Order is inherent in such a form. Thus verbs express order but nouns like birth (*janma*) suppress order.

The Sāmkhya system which may be said to be in agreement with Yāska in explaining the nature of bhāva and its modifications says that an object, when it assumes are subtle form, in context of time or place, it is said to have disappeared. This is called destruction or death in the popular usage. When the object assumes the form of an aggregate or is solidified it is said to be manifested which is called appearance or birth.[39].

Let us explain the above according to the absolute view accepted by the grammarians. It is assumed that the Highest Being has embedded in it all forms of objects and all powers responsible for creation and destruction. Time which is its principal power introduces the appearances of sequence. That is called action (*Kriyā*) Manifestation and disappearance are the two aspects of action which is yet another aspect of the Aboslute. Action is thus nothing different from the Great Being (*mahāsāmānya*) or the Word Absolute (*Śabdatattva*) It is all in one, what is to be brought about (*sādhya*), the means (*sādhana*) of bringing about an object, the fruit (*phala*) and the enjoyer of the fruit.[40]

Bh states another opinion about action This has already been expressed in the Sādhana Samuddes'a before Action is an eternal creative force bringing about result and remaining with the accessories (*sādhana*). It is of general nature, in the beginning is then divided into parts and

39. VP. III. 8 34 and also
Tirobhāvābhyupagame bhāvānām saiva nāstitā ।
Labdhakrame tirobhāve naśyatīti pratīyate ॥ VP III. 1 38.

40 *Sattā svaśaktiyogena sarvarūpā vyavasthitā* ।
Sādhyā ca sādhanam caiva phalam bhoktā phalasya ca ॥ VP. III. 8.36
Similar opinions have been expreșed by Bh. elsewhere in VP. cp. III. i. 33-39.

then in the form of an activity it appears as something to be produced. The eternal action is the source of the accessories. They get power through it. It is of the nature of a stream as it carries them along with it. It is the earliest accessory or the origin of accessories. Still another opinion declares action as different from specific activities.

Patañjali has declared as already referred to above, that ākhyāta expresses, besides action, time (*kāla*) person (*puruṣa*), aspect (*upagraha*) number (*saṅkhyā*) and accessories (*sādhana*). Bh. explains this in greater detail. Why should action be considered thh principal meaning of a verb. The answer is that it is something to be brought about (*sādhya*) Even when the ākhyata is used in a passive construction, it is the action which is the main thing to be brought about. The Vedas also order action. Number and person help action while time and aspect are directly related to action.

Grammarians like Bhaṭṭojı, Kauṇḍabhaṭṭa and Nāgeśa include in their explanations regarding kriyā, all the earlier notions on Kriyā expressed by Vārṣyāyanı, Yāska, Kātyāyana, Patañjali and Bhartṛhari, particulary the last one Under the influence of the Māmānsakas they add something here and there. Thus Bhaṭṭojı says that a root signifies, the friut of an action as well as action itself The suffixes express the substratum of fruit that is object and the substratum of action that is agent.[41] Explaining the second kārıkā of Vaiyākaraṇasiddhāntakārıkā Kauṇḍabhaṭṭa says that the object is the sub-stratum of fruit and the agent is the substratum of action[42] while explaining the above kārikā Kauṇḍbhaṭṭa says that *vyāpāra*; *bhāvanā*, *krīyā* and *utpādanā* are all synonymous and signify action.[43]

41 *Phalavyāpārayordhāturāśraye tu tinḥ smṛtāḥ* ı
Vaiyākaraṇasiddhāntakārıkā (VSK) 2

42 *Phalāśrayam karma vyāpārāśrayaḥ kartā* ı
Vaıyākaraṇabhūṣaṇasāra (VBS) on VSK ॥

43. *Vyāpārastu bhāvanābhidhā sādhyatvenābhidhiyamānā kriyā* ı VBS. on *kā* 2. This is stating in other words what Bhaṭṭojı has stated in Śabdakaustubha, p. 444—' *kā punaḥ kriyā* ı *Ucyate karotyarthabhūtā utpādanāparaparyāyā utpattyanukūlavyāpārarūpā bhāvanaiva kriyā* and VSK. 5*a*.

Kauṇḍa bhaṭṭa rejects the mimāṅsaka contention that the main meaning in a verbal form is expressed by verbal suffixes Following the well known opinion of yāska that an ākhyāta expresses becoming or activity, the remarks of Patañjali on the Pā. Sū. (1.3.1) '*bhūvādayo dhātavaḥ*' and the discussion found in the eighth section of the third kāṇḍa of VP., he emphasises that a verb predominently expresses action.

Nāgeśa who is well known for his independent interpretation of traditional grammatical concepts, follows Kauṇḍabhaṭṭa when he begins to discuss the meaning of a root [44] He rejects the Mīmāṅsaka opinion that the fruit (phala) is the meaning of a root and that action is expressed by the suffix. He points out that such an opinion will be contrary to the meaning of the Pā Sū. (3. 4. 69)". The tense affixes are used in denoting object and the agent and after in transitive verbs, they denote action as well as agent." In the verbal forms like *pacati, pakṣyati* and so on many suffixes along with their numerous powers will have to be assumed which is surely not bether than assuming a single power of a root. If the mīmāṅsaka's definition were to be accepted the distinctions of transitive (*sakarmaka*) and intransitive (*akarmaka*) will not be possible and yāska's definition of *ākhyāta* will not be consistent with the position which assumes the predominence of either the agent or the object.

Nāgeśa also rejects the opinion of the neo-logicians that a root has the power to express activity only. In the further sections of Manjūṣā Nāgeśa explains the ideas expressed in the VP.

He summarises the ideas expressed in VP by saying that action is Universal entity inhering in particular moments of activity. It is manifested by moments of action which are understood as having order The order and simultaneity assumed in activity are superimposed on result and therefore we find it accompanied by sequence.

---

44 Laghumanjūṣa (Benares), p 531.

45. *Laḥ karmaṇi ca bhāve cākamakebhyaḥ* ।

46. *Anekapratayānāṃ śaktikalpanāpekṣayā ekasya, dhātoreva śaktikalpanocita* । Laghumanjūṣā, p. 531.

UNUSUAL SCENES IN SANSKRIT DRAMA

T S NANDI

By unusual is not meant only that which is unacceptable to Sanskrit dramaturgy, but also that which has an element of some newness about their conception and production on the stage, something out of the way, something rare on the Sanskrit stage That which was thus unusual from their view point may not look so with our developed modern stage technique So, the term unusual is used here in a relative sense of the term.

The Sanskrit drama within its own limits has shown signs of variety and originality, both from the point of view of theme and presentation. We will try to consider this in the light of the dramatists beginning with Bhāsa onwards In the course of our study, it will be observed that Sanskrit drama in general shares some of the features of world-drama while in some respects its achievements are unique We will go to prove that amazing novelty was aimed at and achieved even in a period which scholars normally consider to be a decadent period There are some absolutely original and striking peculiarities in the conception and presentation of some scenes and situations that may win applause even from modern play producers Not only do we come across such regular features as bifocal scenes, one-man shows, play within play, the shadow technique, dream scenes, etc etc , but we also have some off-beat scenes such as a madman's scene a drunkard who tries to raise a scuffle, death scenes, an extra ordinary technique of presenting scenes in a flash-back with a sort of running commentary, the actual use of birds and beasts on the stage, a unique 'caturmukhī' scene, and so on That Sk Dr was meant for production and was absolutely stage-oriented is brone out by this. Actually the 'prayogalakṣitva' is a feather in the cap of a Sk dramatist and such unusual scenes add to the marvels he creates on the stage.

To begin with, Bhāsa's *svapna*$_0$ presents a bifocal scene in the fourth act, wherein in the pramadavana Udayana the hero and his friend Vasantaka carry on dialogue, revealing the innermost feelings of love for Vāsavadattā that still continue to hold Udayana, quite unmindful of Padmāvatī the newly wedded princess and Vāsavadattā in the guise of Āvantikā, present at that place and locked in the summer-house. From the emotional point of view and from the point of view of technique, this bifocal scene must have been not only unusual in those days but must have also met with exceptional success. And what a reward it brings for the heroine who says: दत्त वेतन अस्य परिखेदस्य। अहो अज्ञातवासोऽपि बहुगुणः संपद्यते मे। The effort of the dramatists also seems to be handsomely rewarded. Emotionally equally moving is the scene in the third act in the same drama, wherein the heroine is engaged in preparation of a wedding-garland for her co-wife ! 'एतदपि मया कर्तव्यं आसीत्, अहो, अकरुणाः खलु ईश्वराः'. The unforgettable dream scene in the fifth act comes as an emotional climax and perhaps an unprecedented marval too ! It was also in flagrant disobedience of Bharata's dictum disallowing the dramatist to present scenes or situations concerning sleep, dream, etc. on the stage. If the svapna$_0$ abounds in such exceptional scenes, the Pratijñā$_0$ is also not lacking in it Particularly the domestic scene between the parents discussing the fate of their only unmarried daughter, the madman's scene full of suggestions and political activity, the drunkard's scene in the fourth act who ultimately turns out to be Yaugandharāyaṇa's partisan and the confrontation between two rival ministers—are all scenes of novel imagination The Pratimā nāṭaka has the statue-house scene which is full of imagination and dramatic insight. The scene is never repeated by any other play-wright any more excepting the gambler's scene in the Mṛcchakaṭika which presents quite the opposite of this, wherein a living being stands as a statue, and also a scene in Bhavabhūti's Mālatīmādhava wherein Mādhava takes the place of an idol whom the heroine worships.

Bhāsa's Mahābhārata plays also present many unusual scenes. The actual fighting between father and son where the father is not recognised by his son in the Madhyama vyāyoga is also not in conformity with Bharata's rules The scene is perhaps repeated in moments of peace in

the Pañcarātram wherein also the son, Abhimanyu enters into an exchange of spirited words with his father and uncle who are in disguise The pas toral scene involving dance and music of the cowherds in the same play is also a new experiment on the Sk stage The death scene in the Ūrubhaṅga matches with a similar scene in the Pratimā In the former the hero dies on the stage giving almost a tragedy in the western sense of the term, and in the latter the father of the hero dies Both scenes, as also the violent scenes of fights and scuffle, are prohibited by Bharata The Dootavākya presents a totally novel and unusual experiment on the Sanskrit stage wherein Duryodhana tries to encounter Kṛsna who appears to be now here now there, now of a giant stature and now dwarfish now one and now many ! Perhaps this visvaroopa darśana of Kṛṣna was left to the cultivated imagination of the spectators and the whole scene was managed by the mono-acting of the hero We may add the modern elements of light effect with due focusing and back ground music to this and one would wonder if this scene did not with applause from us Similarly the appearance of Krsna s missiles at the end of the play was also a novel experiment The Balacarita offers an unusual scene wherein Kamsa sees the caṇḍala-kanyakas, reminding us of the three witches in Macbeth and then also the curse in a human form The Balacarita' is Kṛṣna at play It relates the miraculous adventures of its hero as a child, one of the symbolic themes most deeply beloved in Hindu art Much singing and dancing is called for Henry wells (The Classical Drama of India, pp 28) observes It can best be given today in the Western world before an audience in which there are many children, probably as a production primarily for children, possibly even by children This is the type of play which everywhere successful directors for theatres for the young, as the inspired and cosmopolitan-minded leader of the famous theatre for Children in Antwerp, Cory Lievens, have consistently found popular Exotic as the play's imagery or fable is to the world at large, its heart is native everywhere and always For successful performance it calls, of course, for good dancing, good music, and bright spectacle" These, along with the Svapna scene, could be considered as presenting marvellous psychological devices helping us to probe into the innermost recesses of human heart.

Kālidāsa also presents some exceptionally charming scenes. The bifocal scenes in the Vikramorvas'īya and S'ākuntala apart, the famous fourth act of the former was a unique performance of dance and music presenting a colourful unusual spectacle wherein the poet hero who is driven to lunacy on account of the sudden disappearance of his beloved gives a superb feat of mono-acting assisted by dance and music, supplied by the graceful movements of birds, beasts and elements of nature that are supposed to be making an entry on the stage with a mask. We do not know how the aerial travels were presented on the stage.

In Sūdraka, the famous gambler's scene as noted above was a novelty and so also perhaps was the scene of Cārudatta's march to the gallows. The pronouncements have a rhythmic effect of their own The court scene in the earlier act, and the scene of the actual strangulation of the heroine by the villain and her escapade from the grip of the same person in the first act, and the love-adventure undertaken by her to see her lover in torrential rains, and so also the act of house-breaking and burglary of Śarvilaka, are scenes of unusual merits. We do not know how they managed to present the प्रवहणविपर्यय.

The fourth act of Kundamālā presents the novel shadow device wherein Rāma sees the reflection of the invisible Sītā in a pond and is emotionally moved. This could have easily been proved to be a rare spectacle on the Sk. stage leading to the famous chāyāṅka of the third act of Uttara-rāma-carita.

Harṣa's Ratnāvalī act II presents an unusual device of reporting some events through the medium of a sārikā bird (i e a female parrot). The juggler's illusion and the fire-scene in the fourth act are also rare spectacles, with the first act presenting a colourful scene of dance and music following the one in the Mālavikā$_0$ of Kālidāsa The Priyadars'ikā III presents a play within play which seems to have won popularity as it is seen being repeated by later play-wrights including Bhavabhūti in the seventh act of the U Ca The garbhanāṭaka was then an accepted popular spectacle on the Sk stage.

The Mālatimādhava repeats the unusual scene of the fourth act of the Vikramo. But the scene concerning the tāntric practices must have proved to be more effective and novel and so also the humourous scene

wherein Nandana is cheated by Makaranda who plays the role of Mālatī and gets married to him, and also the 'corikāvivāha' scene wherein Mādhava places himself clerely before Mālatī.

In the post-Bhavabhūti period beginning with Murāri and Rājaśekhara, we see some new treads. The play-wright seems to enjoy elaborately ornate style where the descriptive seems to have an upper hand, but at the same time is also in search of newer and newer devices leading to unusual scenes. Thus, the seventh act of Murāri's Anargharāghava presents an aerial flight of the hero which is supposed to present an unusually colourful spectacle. Act V of the Bālarāmāyaṇa of Rājaśekhara presents a parrot speaking human language, placed in the mouth of a wooden puppet falsely taken to be the original Sītā by Rāvaṇa. In the seventh act this device is repeated and Rāma is first disappointed when he finds Sītā's artificial head which is chopped off, and then is mused to realise its being so when the parrot inside still speaks! The tenth act repeats the aerial flight as seen in Murāri. In Viddhaśālabhañjikā Mṛgāṅkāvalī appears in the form of a boy called Mṛgāṅkavarmā and Cārāyaṇa is married to a man in disguise of a woman, obviously under the impact of Bhavabhūti's MM Krsnamiśra's Prabhodhacandrodaya has allegorical characters, a device as old as the one practised by Aśvaghoṣa.

In the Samudramanthana samavakāra of Vatsarāja, Samudra, ocean appears in flash and blood and makes ten speeches on the occasion of the marriage of Krśna and Lakṣmī, and ten issues seem to take shape out of it. This is also rather novel.

The Dootāṅgada which is termed as chāyānāṭaka, of Subhaṭa from Gujarat has Kṛtaka Seetā. Meghaprabhācāryaś Dharmābhyudaya has a peculiar stage direction. The king declares his intention to become a monk and the stage-direction reads : जवनिकान्तरात् यतिवेषधारी पुत्रकस्तत्र स्थापनीयः। (p 15). This seems to be a novel feature wherein a puppet is introduced as in Rājaśekhara's play.

The second act of Ullāgharāghava of Someśvara Purohita from Gujarat presents a scene in which a pet monkey plays its role That friendship can be established between humans and monkeys is the outcome of this scene. We do not know whether the producer chose to present a real monkey! The fourth act in this play is peculiar. Kanakacūda

and Kumudāṅgada describe certain events that took place in Ayodhyā. Daśaratha was dead and Rāma had left for the forest, Kauśalyā is taken over by grief. Her grief is the object of Kanakacūḍa's description where a peculiar stage-direction (pp. 63, G.O.S. Edn.) appears viz-ityabhidhāya gurupatnyāṃ upakrāntāyāṃ āśātantu-vilagnahṛdayā Kośaleśvaradubitā jīvanmṛtaprāyā kālayāpanām kurvāṇā vartate.—This suggests that Kaushalyā is presented in a flash-back device while the description continues as a running commentary. The same device is repeated in act VII, where Vṛkamukha and Kārpaṭika describe the events that took place on the battle-field. Lakṣmana being wounded falls and this forms the subject of Vṛkamukha's report wherein it is observed—Sakhe, kiyadapyantaraṃ māyārāma-lakṣmaṇayoh svarūpaṃ svāmino manovinodanāya patrapaṭṭe vinyastamasti tadavalokayatu—(iti patramarpayati).

Then we have : कार्पटिक — (गृहीत्वा विलोक्य च)—साधु महामते ! साधु ! छाया-नाट्यानुसारेण मनोहरमिद आलिखितं भवता (इति वाचयति) (pp. 126).

Now, कार्पटिक is supposed to read what वृकमुख has written in the forms of 'छायानाट्य' Accordingly stage-directions accompany the reading—ततः प्रविशति शक्तिप्रहारमूर्च्छितो लक्ष्मणः, तत्समीपोपविष्टश्च शोकापकृष्टमानसः सुग्रीवविभीषणाभ्यां अवलम्ब्यमानो रामश्च। Then we have Rāma's speech, followed by a stage-direction (इति मूर्च्छति इति वाचयित्वा), अहो, धीरप्रकृतीनामपि दुर्निवार' प्रथमशोकावतारः।—These words are a comment on Rāma's conditions as actually depicted on the stage. Thus the two go on reading the report and the actual presentation of the situations is contemplated along with that simultaneously, wherein characters concerned are supposed to enter the stage, play their role and leave the stage We have several stage-directions such as—इत्युक्त्वा पुनर्वाचयति, followed by actual presentation This certainly is a novel device grossly misunderstood by Keith and De who themselves might have hardly looked into the manuscript.

Dharmoddharaṇa of Durgeśvara Paṇḍita has the prastāvanā at the end of the play which begins straight away from the dialogue of the sūtradhāra and naṭa, a feature novel in itself.

Jayadeva's Prasannarāghava has in act V, a scene presenting the confluence of five rivers and the ocean, which may be taken as a novel scene, of course, reminding us of Murāri and Vatsarāja.

Mahādevakavi's Adbhutadarpaṇa presents a most unusual चतुर्मुखी scene wherein Rāma and Lakṣmaṇa on one side are visualising through a miraculous jewel—(TV in those days !) what is going on in Laṅka, and Rāvaṇa is seen with his friend Mahodara on one side with Sītā with Saramā and Trijaṭā her attendants, on the other side, looking at a stage performance, a māyānāṭikā,—a play within play within play so to say, wherein विकृत or artificial Rāma, विकृत लक्ष्मण, विकृत रावण, विकृत सीता etc. are all involved in a touching scene. The speeches of all the four parties are so cleverly interwoven (pp. 108, 9 etc Ns, Edn.) that things go on very smoothly for two acts (VII, VIII). This is not only unusual but a marvellous feat from the point of stage-production also

The Hanūmannāṭaka or Mahānāṭaka and Gopālakelicandrikā of Rāmakṛṣṇakavi from Gujarat also deserve notice as they employ a technique of the blending together of the descriptive and performing arts.

A short perusal of some unusual scenes in the Sk. drama should invoke respect for the theatre of ancient India, and the enlightened among us could also try to compare the achievements of both the Sk. and Elizabethan theatres, as observed by Henry wells (pp. 13) (The classical Dr. of India) who says : " Many theatrical conventions familiar to Shakespeare are equally familiar to Indian playwrights. Like the great Elizabethan, they enjoy conventions of invisibility, soliloquy, asides, plays within plays, off-stage voices, elaborate pantomime, song and dance, background music, poetry that paints scenery for the mind's eye only, highly prominant stage properties, overheard conversations, a stage divided into two parts, and time & space represented symbolically and with utmost freedom. On both stages costume is treated symbolically and colour symbolism is conspicuous".

° *

Abbreviations

MM.—Mālatīmādhava

Mālavikā —Mālvikāgnīmitram

Ns Edn—Nirṇayasāgara Edition.

Pratijñā—Pratijñāyaugandharāyaṇa

Pratimā—Pratimā-nāṭaka

Sk.—Sanskrit

Sk. Dr —Sanskrit Drama

U Ca.—Uttara-rāma-Carita

Vikramo.—Vikramorvaśīya

શાબ્દબોધ

ભગવતીપ્રસાદ પંડ્યા
સંસ્કૃત વિભાગ
ભાષા-સાહિત્ય ભવન
ગુજરાત યુનિવર્સિટી
અમદાવાદ–૩૮૦૦૦૯

૭.૦ શબ્દથી અવગત થનારા અર્થનું જ્ઞાન શાબ્દબોધ કહેવાય છે '**शब्दादागमयम् इति शाब्दः**, અથવા **शब्दैर्निर्वृत्त इति शाब्दः**, **शाब्दश्चासौ बोधश्च इति शाब्दबोधः**'. કોઈ પણ વાક્યમાંના પદાર્થોના પરસ્પર અન્વય કર્યા પછી તેમાંથી પ્રાપ્ત થતો સરળ અર્થ તેને વાક્યાર્થ કહેવાય છે, પણ તે પદાર્થોના એકબીજાની સાથે થનારા અન્વયનો વિશિષ્ટ અર્થ સ્પષ્ટ કરીને કહેવો તે શાબ્દબોધ કહેવાય છે.

૭.૧ શાબ્દબોધની આ વિચારસરણીનો ઉદય સંસ્કૃતના નવ્યન્યાયના વિકાસથી શરૂ થયો છે બારમી કે તેરમી શતાબ્દીમાં મિથિલામાં ગંગેશ ઉપાધ્યાય નામના એક મહાન નૈયાયિક થયા. તેમણે ગૌતમસૂત્રોમાંથી '**प्रत्यक्षानुमानोपमानशब्दा प्रमाणानि**' (ન્યાયદર્શન, ૧, ૩) આ એકમાત્ર સૂત્રનો આધાર લઈ 'તત્ત્વ ચિંતામણિ' નામનો ગ્રંથ લખ્યો છે આ ગ્રંથમાં આવેલ 'શબ્દખંડ'માં શાબ્દબોધમાં ઉપયોગી આકાંક્ષા, યોગ્યતા, આસત્તિ તત્ત્વોના, મનુષ્યોને કર્મમાં પ્રવૃત્ત કરનાર વિધ્યર્થ (**लिङ्**) આદિના અર્થના, પદ અને તેના અર્થ, ધાતુનો અર્થ, ઉપસર્ગ વગેરની દ્યોતકતા, સમાસમાં એકાર્થીભાવના નિરાકરણપૂર્વક તે તે પદાર્થના અન્વયનું નિરૂપણ કરી સમાનતા તના શાબ્દબોધ વગેરના વિચાર કરવામાં આવ્યો છે. આમાં **अवच्छेदक, अवच्छेद, निरूप्य, निरूपक, अनुयोगी, प्रतियोगी** આદિ વિચારમાપક પદાવલીની ઉદ્‌ભાવના કરવામાં આવી છે, અને આ રીતે એક નવા જ પ્રકારની પરિષ્કારાત્મક નવ્યન્યાયશૈલીનો જન્મ થયો છે. આ પછી ઈ.સ.ની પંદરમી શતાબ્દીના અંતમાં બંગાળના નવદ્વીપ(નદિયા)માં વાસુદેવ સાર્વભૌમ, તેમના શિષ્ય રઘુનાથ શિરોમણિ, મથુરાનાથ અને જગદીશ ભટ્ટાચાર્ય આદિ ઉદ્‌ભટ નવ્યનૈયાયિકોએ શાબ્દબોધની દિશામાં સુસૂક્ષ્મ વિચારચિંતન કરેલું છે

મીમાંસાશાસ્ત્ર કે દર્શનના ક્ષેત્રમાં કુમારિલ ભટ્ટનો અભિહિતાન્વયવાદ અને પ્રભાકરનો અન્વિતાભિધાનવાદ, શાબ્દબોધની દિશામાં અતીવ સહાયકારી નીવડયો છે. ચાર્વાક, જૈન તથા બૌદ્ધ વેદના પ્રામાણ્યને માનતા નથી, વળી ઉપનિષદોમાં પણ કેટલેક ઠેકાણે કર્મકાંડની કડક આલોચના કરવામાં આવી છે, આ સ્થિતિમાં વેદવિરોધીઓના પ્રબળ પ્રહારોનો સામનો કરવા મીમાંસા કટિબદ્ધ બની મીમાંસા એટલે કોઈ વસ્તુસ્વરૂપનો યથાર્થ નિર્ણય, વિરોધી વાક્યોની એક-

વાક્યના કરવાની પદ્ધતિ મીમાંસા દ્વારા જ બતાવાઈ છે પદનું જ્ઞાન જેમ વ્યાકરણથી, પ્રમાણનું જ્ઞાન જેમ ન્યાયથી તેમ વાક્યનું જ્ઞાન મીમાંસાથી થાય છે. કુમારિલ યુગ(ઈ.સ ૬૦૦--૯૦૦)ની ભાટ્ટ પરંપરામાં પછી ખંડદેવ મિશ્ર નામના પ્રખર મીમાંસક આવે છે. નવ્યન્યાયના ક્ષેત્રમાં જેમ ગંગેશ ઉપાધ્યાયનું સ્થાન છે, તે રીતનું પ્રભાવશાળી સ્થાન મીમાંસાક્ષેત્રે ખંડદેવનું છે શાબ્દબોધની બાબતમાં તેમનો 'ભાટ્ટ રહસ્ય' એક અપૂર્વ ગ્રંથ છે. વ્યાકરણશાસ્ત્રમાં નાગેશનો 'લઘુ મંજૂષા' ગ્રંથ, તો ગદાધર ભટ્ટનો 'વ્યુત્પત્તિવાદ' જે પ્રતિષ્ઠા ભોગવે છે, એવી પ્રતિષ્ઠા 'ભાટ્ટ રહસ્ય' ભોગવે છે. પંડિતરાજ જગન્નાથના પિતા પેરુ ભટ્ટ આ ખંડદેવના જ શિષ્ય હતા

વ્યાકરણશાસ્ત્રમાં મહાભાષ્યકાર પતંજલિ, ભર્તૃહરિ જેવા મહાન વૈયાકરણોએ બહુ જ પ્રાચીન કાળથી શાબ્દબોધમાં મહત્ત્વનાં ગણાતાં વાક્ય અને તેના અર્થ વિષે અત્યંત શાસ્ત્રીય છણાવટ કરી છે તેમાં ૧૬મી શતાબ્દીમાં થયેલા ભટ્ટોજિ દીક્ષિતે 'શબ્દ કૌસ્તુભ' નામના ગ્રંથમાં વૈયાકરણ સિદ્ધાંતો દર્શાવ્યા છે. તે સિદ્ધાંતો વિષે વૈયાકરણ સિદ્ધાંત કારિકાઓની રચના કરી છે. આ જ કારિકાઓના વ્યાખ્યાનરૂપે કૌંડ ભટ્ટે 'વૈયાકરણ ભૂષણ' 'વૈયાકરણ ભૂષણસાર' જેવા પ્રૌઢ ગ્રંથોની રચના કરી છે, અને તેમાં નવ્યનૈયાયિક પદ્ધતિવાળી શૈલીને અપનાવી, શાબ્દબોધમાં કારણભૂત અનેક સિદ્ધાંતોની સ્થાપના કરી છે; તથા તેમાં નૈયાયિકો તથા મીમાંસકોએ આપેલાં દૂષણોને પણ દૂર કર્યાં છે આ બાબતનો નિર્દેશ કૌંડ ભટ્ટે પોતે જ કર્યો છે.[1] વળી આ જ 'વૈયાકરણ ભૂષણસાર'ના ટીકાકાર શ્રી હરિવલ્લભે 'દર્પણ' નામની ટીકામાં, હરિરામ કાલેએ 'કાશિકા' નામની ટીકામાં શાબ્દબોધની પ્રક્રિયાથી ગર્ભિત એવા વિચારો દર્શાવ્યા છે મહાવૈયાકરણ નાગેશ ભટ્ટે પણ 'લઘુ મંજૂષા'માં શાબ્દબોધ માટે ઉપયુક્ત શકિત, લક્ષણા, વ્યંજના આદિ અનેક વિષય ઉપર વિચાર કર્યા છે આ બધી ન્યાયમીમાંસા અને વ્યાકરણની શાખાઓના આચાર્યોએ કરેલા શાસ્ત્રીય વિચારોની સામાન્ય રૂપરેખા પંડિતરાજ વી. સુબ્રહ્મણ્ય શાસ્ત્રીએ તેમના ગ્રંથ 'શાબ્દ તરંગિણી'માં આપેલી છે[2]

બહુ જ પ્રાચીન સમયથી વૈદિક ઋચાઓના અર્થો અંગે અનેક વિદ્વાનોએ જુદાં જુદાં અર્થ-ઘટન કર્યાં છે દાર્શનિક જગતમાં અદ્વૈત, વિશિષ્ટાદ્વૈત અને દ્વૈતમતોની પ્રસ્થાપનામાં પણ અર્થ-ગતિ યના દર્શન થાય છે આ પરિસ્થિતિમાં આ જ વિષયોમાં વધુ ઊંડા ઊતરવા માટે અને તે તે શબ્દ કે પરિભાષાની ખૂબી પકડવા માટે એક નવી જ શૈલીનો જન્મ થયો, જે શાબ્દબોધ નામે જાણીતી છે શાસ્ત્રાર્થ, વાદીના જયપરાજય, શબ્દની ચોકસાઈ અને ઝીણવટપૂર્વક અર્થવિચારણા માટે શાબ્દબોધની પદ્ધતિ અતીવ ઉપકારક છે જોકે તેની રચના '**अवच्छेदकावच्छिन्न**' જેવી પરિભાષામાં થયેલી હોવાથી કેટલાકના હૃદયમા ભડક પેદા કરે છે, પણ એક વાર તેમાં પ્રવેશ થતાં જ સૂક્ષ્મ વિચારનો અને '**अवच्छेदकावच्छिन्न**' પદાવલીનો પણ આનંદ માણી શકાય છે. આ

---

૧. (द्रुण्डि) गौतम जैमिनीयवचनव्याख्यातृभिर्दूषितान्
सिद्धान्तानुपपत्तिभिः प्रकटये तेषां वचो दूषये ॥
(સંપા. પં. શ્રી. બાલકૃષ્ણ પંચોલી: 'વૈયાકરણભૂષણસાર', શ્લોક ૩, પૃ. ૭)

૨. વી. સુબ્રહ્મણ્ય શાસ્ત્રી: 'શાબ્દ તરંગિણી': (પ્રકાશક: ધ સંસ્કૃત એજ્યુકેશન સોસાયટી, મદ્રાસ, ૧૯૬૯) (પ્રસ્તાવના પૃ ૧—૩૬)

રીતની પદાવલીથી અમુક પદાર્થની વ્યાખ્યા કે વિવેચનમાં શિથિલતા રહેતી નથી. આ વિષેની સૂક્ષ્મ મીમાંસા ડૉ. ઈ. એ. સોલોમન પણ કરે છે.[3]

શાબ્દબોધની આ નવ્યન્યાયની શૈલીએ મીમાંસા અને વ્યાકરણશાસ્ત્રમાં પણ પ્રવેશ કર્યો, તથા શાબ્દબોધના પણ જાણે કે જુદા જુદા સંપ્રદાયો શરૂ થયા. આ શૈલીએ સોળમા સૈકાથી સાહિત્યશાસ્ત્રમાં પણ પ્રવેશ કર્યો. 'રસગંગાધર'ના કર્તા પંડિતરાજ જગન્નાથે ઉપમા, રૂપક, પરિણામ આદિ અનેક સ્થળોમાં આ પદ્ધતિ કે શૈલીમાં વિચાર કર્યો છે.

૮૧ શાબ્દબોધની પદ્ધતિ

શાબ્દબોધની પ્રક્રિયામાં 'ન્યાયસિદ્ધાંત મુક્તાવલી' કહે છે તેમ 'પહેલાં તો વાકયમાંનાં પદોને જાણવાં, પછી તે પદોના અર્થ જાણવા. આથી પદાર્થોના અન્વયનું જ્ઞાન કરાવતો શાબ્દબોધ થાય છે આ શાબ્દબોધમાં પદોના અર્થને સમજવાની બાબતમાં અભિધા વ્યાપાર(**शक्ति**)નું જ્ઞાન નતીવ ઉપયોગી છે'[4] ટૂંકમાં કહીએ તો શાબ્દબોધ વાકયનો ચોક્કસ ઝીણવટપૂર્વક અર્થ બતાવે છે, અર્થનું જ્ઞાન કરાવે છે તે જ્ઞાનમાં સાધનરૂપ વાકયગત પદો હોય છે (**पदज्ञानकरणकं ज्ञानम्**)

શાબ્દબોધ કેવી રીતે થાય છે તે દિશામાં વિચાર કરતાં સૌ પ્રથમ તો કોઈ પણ વાકય સાંભળતાં તેમાં રહેલાં પદોના, અને તે પદોમાં રહેલી વાચકતા શકિતથી અર્થનો બોધ થાય છે. દા.ત., '(**चैत्रो**) **हरिं भजति**' (ચૈત્ર) હરિને ભજે છે, એટલે કે 'હરિની પ્રીતિરૂપ ફલ જેમાં છે તેવા સેવારૂપ વ્યાપારને કરે છે' અહીં '**हरिं भजति**' વાકયમાં **हरि+अम्** (દ્વિતીયા વિભકિત એ વ), √**भज्+अ+ति** (તિઙન્ત પ્રત્યય) એમ પદોનું જ્ઞાન થાય છે તે પછી **हरि** પદ પોતાની વાચકતાશકિત કે અભિધાશકિતથી વિષ્ણુરૂપ અર્થનો બોધ કરાવે છે; પછી **अम्** પ્રત્યય પોતાની વાચકતા શકિતથી 'કર્મ' રૂપ અર્થનો, √**भज्** ધાતુ વાચકતા શકિતથી પ્રીત્યનુકૂલ વ્યાપાર, અને '**ति**' પ્રત્યય વાચકતા શકિતથી નિર્દિષ્ટ કર્તા (ચૈત્રથી અભિન્ન કર્તા), એકત્વ સંખ્યા અને વર્તમાનકાળનો બોધ કરાવે છે

ત્યાર પછી '**हरिं भजति**' એ પદોના અર્થોના આકાંક્ષા, યોગ્યતા અને આસત્તિ (સંનિધિને) કારણે સમગ્રરૂપે એક બોધ થાય છે વિશ્વનાથ પંચાનન આપેલ 'આકાંક્ષા'ની વ્યાખ્યા પ્રમાણે 'જે પદ વિના જે પદની શાબ્દબોધ જનકતા હોતી નથી તે પદની સાથે જે તે પદનું ઉચ્ચારણ

---

3 વધુ માટે દ્રષ્ટવ્ય ડૉ. એસ્તર સોલોમન. 'Indian Dialectics' Volume II, પ્રકરણ ૧૬, પૃ ૭૫૮–૭૬૧ પ્રકાશક બી જે ઇન્સ્ટિટ્યૂટ ઓવ લર્નિંગ એન્ડ રિસર્ચ, ગુજરાત વિદ્યાસભા, અમદાવાદ, ૧૯૭૮.

4 '**पदज्ञानं तु करणं द्वारं तत्र पदार्थधीः ।**
शाब्दबोधः फलं तत्र शक्तिधीः सहकारिणी ॥
(વિશ્વનાથ પંચાનન 'ન્યાયસિદ્ધાંત મુક્તાવલી', શબ્દ ખંડ કા. ૮૧).

તેનું નામ આકાંક્ષા છે.[૫] તો 'એક પદાર્થમાં બીજા પદાર્થનો જે સંબંધ તેનું નામ 'યોગ્યતા' છે[૬] 'જે પદના અર્થનો, જે પદના અર્થ સાથે સંબંધરૂપ અન્વય અપેક્ષિત હોય છે તે બે પદોનું અવ્યવધાન (અંતરાય રહિત સામીપ્ય) તે 'આસત્તિ' કહેવાય છે.[૭] આ રીતે '**हरिं भजति**'નો સમગ્રરૂપે બોધ થતાં નૈયાયિકો પ્રમાણે '**हरिकर्मक प्रीत्यनुकूलकृतिमान् चैत्रः**' અર્થાત્ 'હરિ જેનું કર્મ છે તેવી પ્રીતિને અનુકૂળ કૃતિ (યત્ન કે ક્રિયા) કરનાર ચૈત્ર છે.'

ઘણી વાર વાક્યમાં રહેલ પદોના, પોતાની વાચકતા શકિતથી ઉપસ્થિત થતા અર્થમાં અન્વય કે તાત્પર્યની દૃષ્ટિએ શબ્દોનો સંબંધ પરસ્પર શકય ન હોય તો લક્ષણા શકિતનો, તો કેટલેક ઠેકાણે શબ્દની ત્રીજી શકિત 'વ્યંજના'નો આધાર લઈને અર્થની સંગતિ કરવામાં આવે છે.

૧૧. ખંડ શાબ્દબોધ અને અખંડ શાબ્દબોધ :

શાબ્દબોધ ખંડશ: તથા અખંડશ: એમ બે સ્વરૂપે કરવામાં આવે છે. '**चैत्रो हरिं भजति**' વાક્યમાં આવેલ પદોના પહેલાં તો જુદો જુદો બોધ થાય છે, એટલે કે **चैत्र**: એટલે 'ચૈત્રત્વ વિશિષ્ટ ચૈત્ર વ્યકિત', **चैत्र** પછી આવેલ '**सु**' (પ્રથમા વિ. એ વ) પ્રત્યયથી 'એકત્વ સંખ્યાનો બોધ થાય છે ત્યાર પછી **हरिम्**(**हरि + अम्**)માં **हरित्वविशिष्ट हरि**, **अम्**ના અર્થ 'કર્મત્વ'નો બોધ થાય છે. તે પછી '**भजति**'માં (**भज् + अ + ति**)માં √**भज्** ધાતુનો પ્રીત્યનુકૂલ વ્યાપાર, '**ति**' ક્રિયાપદ (આખ્યાત) પ્રત્યયનો કર્તા કે કર્મ (કર્તરિ પ્રયોગમા કર્તાનો અને કર્મણિ પ્રયોગમાં કર્મનો) સંખ્યા અને કાલ એ રીતનો ખંડશ: શાબ્દબોધ થાય છે.

આ ખંડબોધ તો કેવલ વિવરણ કે વ્યાખ્યાત્મક સ્પષ્ટતા કરી આપે છે, પણ તે પછી ખંડશ: આવેલાં પદોને જોડતાં એક સમગ્ર બોધ થાય છે તે અખંડ શાબ્દબોધ કહેવાય છે અહીં ખંડશ શાબ્દબોધ ગૌણ છે, અને અખંડ શાબ્દબોધ મુખ્ય છે આ બે રીતના શાબ્દબોધની ચર્ચા ડૉ વેલૂરિ સુબ્બારાવે તેમના માર્મિક ગ્રંથમાં કરી છે[૮]

શાબ્દબોધની વિવિધ પદ્ધતિઓના સર્વાંગીણ અધ્યયન માટે ડૉ. વેલૂરિ સુબ્બારાવનો આ ગ્રંથ અતીવ મૂલ્યવાન ગ્રંથ છે. ડૉ. વેલૂરિએ તેમના ગ્રંથમાં મીમાંસકો, નૈયાયિકો અને વૈયાકરણોના

---

૫. '**यत्पदेन विना यत्पदस्यान्वयाननुभावकत्वं तेन पदेन सह तस्य आकाङ्क्षा**' (સંપાદક. શ્રી. કૃષ્ણવલ્લભાચાર્ય. 'ન્યાયસિદ્ધાંત મુકતાવલી, શબ્દ ખંડ, પૃ. ૩૪૮) (બનારસ, ૧૯૪૦).

૬. '**एकपदार्थेऽपरपदार्थसम्बन्धो योग्यता**' (એજન, પૃ ૩૪૬).

૭. '**यत्पदार्थेन यत्पदार्थस्यान्वयोऽपेक्षितस्तयोरव्यवधानेनोपस्थितिः (आसत्तिः) शाब्दबोधे कारणम्**' (એજન, પૃ. ૩૪૦).

૮. લેખક ડૉ. વેલૂરિ સુબ્બારાવ : 'The Philosophy of a sentence and its parts' (**शाब्दबोध धातु-नाम-प्रत्ययार्थ बोध विषयक: प्रबन्ध:**) પૃ. ૩ (પ્રકાશક : મુન્શી રામ મનોહરલાલ, ન્યૂ દિલ્હી, ૧૯૬૯)

મતની વિસ્તૃત છણાવટ ખંડન, મંડન અને તે માટેનાં ઉપયુક્ત અવતરણો આપ્યાં છે.

૨૦ વૈયાકરણોનો ધાત્વર્થ કે વ્યાપાર વિશેષ્યક બોધ :

ભાષાવિદોના ત્રણ વર્ગોએ શાબ્દ બોધ માટે મુખ્ય રૂપે ત્રણ મતો રજૂ કર્યા છે: (૧) વૈયાકરણ મત, (૨) મીમાંસક મત, (૩) નૈયાયિક મત

આમાં વૈયાકરણો પ્રમાણે કોઈ પણ વાકયમાં આવેલ 'ક્રિયા' મુખ્ય ગણાય છે. ક્રિયા, ધાતુના અર્થથી વ્યકત થાય છે. ધાતુના અર્થ રૂપે આવતી ક્રિયા (ભાવ, વ્યાપાર) વાકયમાં મુખ્ય રૂપે આવતી હોવાથી આ પ્રકારના શાબ્દ બોધને 'ધાત્વર્થમુખ્ય વિશેષ્યક' કે 'વ્યાપારમુખ્ય વિશેષ્યક' શાબ્દ બોધ કહેવામાં આવે છે. દા.ત., '**चैत्रो हरिं भजति**' વાકયમાં **√भज्** ધાતુથી નિષ્પન્ન થતો 'હરિની પ્રીતિને અનુકૂળ સેવારૂપ વ્યાપાર (ક્રિયા) આ મુખ્ય છે, અને 'ચૈત્ર' તથા 'હરિ' એ નામ પદો છે, અથવા ક્રિયાનાં વિશેષક કે વિશેષણ છે.

વૈયાકરણોના આ મતનો આધાર નિરુકતનું '**भावप्रधानमाख्यातम्**' વચન છે[૯] આ '**भावप्रधानम्**' પદનો બહુવ્રીહિ સમાસ[૧૦] કરીને 'જે આખ્યાતના અર્થની દૃષ્ટિએ ધાતુને અર્થપ્રધાન કે વિશેષ્યરૂપે છે તે ધાત્વર્થ(વ્યાપાર)ને અહીં મુખ્ય માનવામાં આવે છે. '**भावप्रधानम्**' સૂત્રનો અર્થ આ છે 'જેમાં ક્રિયા અથવા ક્રિયાનુકૂલ વ્યાપાર(**भाव**)નો અર્થ પ્રધાન (મુખ્ય) હોય તેને આખ્યાત (ધાતુ) કહે છે અને જેમાં પદાર્થના અસ્તિત્વનો અર્થ પ્રધાન હોય તેને નામ કહે છે.

જો કે 'આખ્યાત'ના અર્થ માટે થોડા મતભેદો છે. કેટલાક સંદર્ભોમાં 'આખ્યાત' તરીકે તિઙન્ત ક્રિયાપદ (દા.ત., **भजति** **√भज्** ધાતુ વ. પુ. એ. વ.) લેવાય છે, તો કેટલેક ઠેકાણે કેવળ **√भज्** ધાતુ જ આખ્યાત રૂપે કહેવાય છે. ભાષામાં મુખ્ય રૂપે બે ભાગો હોય છે, નામ અને આખ્યાત. આ બન્નેની વ્યાખ્યા આપતાં '**ऋक् प्रातिशाख्य**' કહે છે કે 'તે નામ છે કે જે દ્વારા સત્ત્વ દ્રવ્યનું નિરૂપણ થાય છે, અને તે 'આખ્યાત' છે કે જે દ્વારા ધાતુ ક્રિયાને કહે છે[૧૧] જોકે મહાભાષ્ય પણ પદો ચાર પ્રકારનાં છે તેમ જણાવી '**आख्यात**' પદથી સમસ્ત ક્રિયાપદ એટલે કે ધાતુ અને પ્રત્યય બંને ભેગાથી બનતા ક્રિયાપદ(દા.ત., **भजति**)ને પણ 'આખ્યાત' કહે છે[૧૨] આ પહેલા

---

૯ **भावप्रधानमाख्यातम्, सत्त्वप्रधानानि नामानि ।** (યાસ્ક નિરુકત ૧, ૧)

૧૦ **भाव (धात्वर्थ) प्रधान (विशेष्य) यस्य आख्यातार्थस्य इति बहुव्रीहिः ।**

૧૧ '**तन्नाम यद् अभिदधाति सत्त्वम्' तद् आख्यात येन भाव स धातुः**'
(ઋક્ પ્રાતિશાખ્ય ૭/૫)

૧૨ '**चत्वारि पदजातानि । नाम-आख्यात उपसर्ग-निपाताश्च । (आख्यात=तिङन्तम्**
=ઉદ્યાન)' (પાતંજલ વ્યાકરણ મહાભાષ્ય પસ્પશાહ્નિક=૧)

પાણિનિના એક 'द्व्यजृद्'[13] સૂત્રમાં આવતો 'આખ્યાત' શબ્દ ધાતુને લાગેલ પ્રત્યયથી બનેલ ક્રિયાપદનો વાચક છે આ તે સૂત્રથી 'आख्यातिक' એવો શબ્દ સિદ્ધ થાય છે, જેનો અર્થ થાય છે આખ્યાતનું નિરૂપણ કરનાર વળી 'ક્રિયાનું સાતત્ય' બતાવવું હોય ત્યારે તિઙન્ત (ક્રિયાવાચક) પદનો બીજા તિઙન્ત પદ સાથે તત્પુરુષ સમાસ થાય છે એમ પાણિનિનું ગણસૂત્ર[14-15] પણ કહે છે ન્યાયવાર્તિકકારે પણ એકસૂત્રના વાર્તિકમાં બતાવ્યું છે તેમ 'વિભક્તિઓ બે પ્રકારની હોય છે સ્વાદિ અને તિઙાદિ તેમાં સ્વાદિ પ્રત્યયો જેને અંતે આવે છે તે 'નામ' કહેવાય છે, અને તિઙાદિ' અંતે આવે છે ત્યારે તે 'આખ્યાત' કહેવાય છે[19] આ ન્યાયવાર્તિકમાં પણ 'આખ્યાત'નો તિઙન્ત (ક્રિયાપદ) એવા અર્થમાં પ્રયોગ થયો છે

આમ છતાં પ્રકૃત ધાત્વર્થ મુખ્ય વિશષ્યક બોધમાં 'આખ્યાત' પદથી 'ધાતુ' એ જ અર્થ અભીષ્ટ છે જોકે સામાન્ય રીતે વ્યાકરણશાસ્ત્રના એક નિયમ 'प्रकृतिप्रत्ययार्थयो प्रत्ययार्थस्यैव प्राधान्यम्' એટલે કે 'પ્રકૃતિ (શબ્દનું મૂળ રૂપ અંગ, પ્રકૃતિ) અને પ્રત્યયના અર્થમાં પ્રત્યયના અર્થની જ પ્રધાનતા હોય છે,' પ્રમાણે તિઙાદિ પ્રત્યયના અર્થ(કર્તા કે કર્મ)ની જ પ્રધાનતા માનવી જોઈએ, આ પ્રશ્નના પ્રસંગમાં કૌ. ભટ્ટ ધાતુનો જ અર્થ વ્યાપાર (ભાવ) થાય છે એમ બતાવ્યું છે અને તેના સમર્થન માટે યાસ્કનું 'भावप्रधानमाख्यातम्' વાક્ય ટાંક્યું છે આથી 'आख्यात' પદથી ધાતુ' જ લેવા જોઈએ, ક્રિયાપદ નહીં ધાતુ કે ક્રિયાપદનાં રૂપોમાં મૂળ 'ધાતુ' કે ધાતુ રૂપ' પ્રકૃતિના અર્થ વ્યાપાર છે એ માટે પાણિનિનું 'भूवादयो'• સૂત્ર પણ પ્રમાણ છે[17] આ જ સૂત્ર ઉપરના ભાષ્યમાં પતંજલિ લખે છે તેમ 'पच्' વગેરે ક્રિયાઓ 'भवति' વગેરે ક્રિયા તેની કર્તા છે એટલે કે 'पचति भवति' (પાક થાય છે)માં 'पचति' એ અર્થ 'भवति' ક્રિયાનો કર્તા છે[18] જો 'पचति'માં પ્રત્યયાર્થ મુખ્ય હોત તો પ્રત્યયને 'ક્રિયા' એવું નામ આપી શકાત નહીં આથી પણ સ્પષ્ટ થાય છે કે તિઙન્ત ક્રિયાપદોમાં પ્રત્યયાર્થની નહીં પણ પ્રકૃત્યર્થ ધાતુની જ પ્રધાનતા માનવામાં આવે છે

વૈયાકરણભૂષણસાર'ના લેખક કૌ. ભટ્ટ પણ ભટ્ટોજિની કારિકા 'फलव्यापारयो'[19] દ્વારા ફળ ધાતુના અર્થ વ્યાપાર માને છે આ કારિકા પ્રમાણે ધાતુ (Base)ના અર્થ વ્યાપાર તો છે જ પણ તે સાથે 'ફળ' એવો અર્થ પણ ધાતુથી જ આવે છે એ પણ અભ્યાસીઓએ

---

१३ 'द्व्यजृद् ब्राह्मण ऋक्-प्रथमाध्वरपुरश्चरणनामाख्याताट् ठक्' (પાણિનિ ૪/3/૭૨)

१४-१५ आख्यातमाख्यातेन क्रियासातत्ये' ('मयूरव्यंसकादयश्च') (પાણિનિ ૨/૧/૭૨) સૂત્રમાં પઠિત ગણસૂત્ર) ઉદા अश्नीतपिबता, खादतमोदता

१६ 'ते विभक्त्यन्ता पदम्' (ન્યાયસૂત્ર ૨/૨/૫૯) 'द्वयी विभक्ति. स्वादय तिबादयश्च। तत्र स्वाद्यन्त नाम, तिबाद्यन्तमाख्यातम्।

१७ भूवादयो धातव (પાણિનિ ૧/3/૧)

१८. 'पच्यादिक्रिया भवतिक्रियाया कर्त्र्यो भवन्ति' (પાણિનિ ૧/3/૧) સૂત્ર ઉપરનું ભાષ્ય

१९ फलव्यापारयोर्धातुराश्रये तु तिङ स्मृता । (પં શ્રી. બાલકૃષ્ણ . વૈયાકરણભૂષણસાર ધાત્વર્થનિર્ણય કા ૧)

ધ્યાનમાં રાખવા જેવું છે નવ્યવૈયાકરણ નાગેશ ભટ્ટ ધાતુનો અર્થ ફલ અને વ્યાપાર એવો ન માનતા (કર્તરિ પ્રયોગમાં) ફલથી વિશિષ્ટ વ્યાપાર, અને કર્મણિ પ્રયોગમાં વ્યાપારથી વિશિષ્ટ 'ફલ' એમ માને છે.[20]

આ રીતે ધાત્વર્થ મુખ્ય વિશેષ્યક બોધ'માં ધાતુનો જ અર્થ વ્યાપાર કે ક્રિયા થાય છે તેમ સિદ્ધ થતાં, ક્રિયા એટલે શું એ પ્રશ્ન થાય છે આ માટે 'ભર્તૃહરિ' કહે છે તે પ્રમાણે 'જે સિદ્ધ થઈ ગયલ હોય કે સિદ્ધ ન થતાં સાધ્યરૂપે વિવક્ષિત હોય, અને જેનું સ્વરૂપ કોઈ ક્રમનો આશ્રય કરતું હોય તે ક્રિયા કહેવાય છે[21] '**क्रियतेऽवयवानां क्रमेण उत्पत्त्या या सा क्रिया**' તેવી 'ક્રિયા' શબ્દની વ્યુત્પત્તિ અનુસાર એક મુખ્ય ક્રિયા(વ્યાપાર)માં અવાન્તર ક્રિયાઓ પણ ક્રમમાં સંકળાયેલ હોય છે, છતા 'અનુક્રમે ઉત્પન્ન થનાર ગૌણ રૂપે ભાસતી અવાન્તર ક્રિયાઓનો સમૂહ, બુદ્ધિથી એક જ હોય તેમ સમજાય છે[22] '**देवदत्त पचति**' (દેવદત્ત રાંધે છે) એ વાકયમાં '**पचति**' કહેતાં ત્યાં ચૂલામાં અગ્નિને ફૂંક મારવી. (તપેલી) નીચેના અગ્નિને સળગાવવા એમ અવાન્તર ક્રિયાઓનો બોધ થાય છે,[23] પણ આ બધી જ ક્રિયાઓ '**पाक**' (રાંધે છે) નામની મુખ્ય ક્રિયાથી અભિન્ન જ સમજાય છે

આ રીતે ભૂષણકાર પ્રમાણે વૈયાકરણોના શાબ્દ બોધમાં ધાતુનો જ અર્થ મુખ્ય છે, અને તેના ફલ તથા વ્યાપાર એમ અલગ અલગ અર્થ છે અહીં '**फल**' પદથી લોકવ્યવહારમા પ્રસિદ્ધ એવું ફલ નહીં, પણ ચોખા રાંધતી વખતે, તપેલીને ચૂલા ઉપર મૂકતાં ચોખા જે પોચા થાય છે (**विक्लित्ति**). તે પાક પ્રક્રિયાથી થતી 'તંડુલ વિક્લિત્તિ'ને ફલ સમજવામા આવે છે આ રીતના ક્રિયાફલના નિર્દેશ પાણિનિમાં પણ મળી આવે છે[24]

આ રીતે વ્યાકરણની વિચારધારા મુજબ પ્રત્યેક ધાતુના બે અંશ હોય છે (૧) વ્યાપારાંશ અને ફલાંશ આમા વ્યાપારાંશથી ફલાંશ ઉત્પન્ન થાય છે. તેથી વ્યાપારને ફલજનક કે ફલાનુકૂલ વ્યાપાર કહેવામા આવે છે દા.ત., √**पच्** (રાંધવુ) ધાતુમાં ફલ તંડુલ આદિનું પોચા થવું તે (**विक्लित्ति**) ફલ છે, જ્યારે તપેલીને અગ્નિ સળગતા ચૂલા ઉપર મૂકવી, અગ્નિને ફૂંકો મારવી, છેલ્લે તપેલી નીચે ઉતારવી એ વ્યાપાર છે આ રીતે મુખ્ય એવા ધાત્વર્થ વ્યાપારમાં, ફલ વિશેષણ રૂપ બને છે

---

૨૦ **तस्मात् फलावच्छिन्ने व्यापारे, व्यापारावच्छिन्ने च फले धातूनां शक्तिः** ' (નાગેશ ભટ્ટ. પરમલઘુમંજૂષા, પૃ. ૪૩, બનારસ, ૧૯૪૬)

૨૧. **यावत् सिद्धमसिद्धं वा साध्यत्वेनाभिधीयते ।**
आश्रितक्रमरूपत्वात् सा क्रियेत्यभिधीयते ॥
(ભર્તૃહરિ વાકયપદીય (ક્રિયા સમુદ્દેશ.) ૨ (૧).

૨૨ **गुणभूतैरवयवैः समूहः क्रमजन्मनाम् ।**
बुद्ध्या प्रकल्पिताभेदः क्रियेति व्यपदिश्यते ॥ (વાકયપદીય ૩/૮૪).

૨૩. '**अयं च व्यापारफूत्कारत्व-अध सन्तापनत्व-यत्नत्वादि तत्तद्रूपेण वाच्यः । पचतीत्यादौ तत्तत्प्रकारकबोधस्यानुभव सिद्धत्वात्**' ।
(પં શ્રી બાલકૃષ્ણ પંચોલીજી. વૈ ભૂ પૃ. ૧૯)

૨૪. '**स्वरितञितः कर्त्रभिप्राये क्रियाफले**' (પાણિનિ : ૧/૩/૭૨).

હવે ધાત્વર્થ મુખ્ય વિશેષ્ય બોધમાં ધાતુનો અર્થ ફલ અને વ્યાપાર છે તે જોઈને, ધાતુ સાથે સંકળાયેલા તિઙ્ પ્રત્યયોનો અર્થ વિચારીએ તો તિઙ્‌ના ત્રણ અર્થ છે: (૧) કર્તા કે કર્મ (આશ્રય) (૨) સંખ્યા તથા (૩) કાલ. (તિઙ્ = પરસ્મૈપદ તથા આત્મનેપદના કુલ ૧૮ પ્રત્યયો તિઙ્ કહેવાય છે).

'**देवदत्तः पचति**' આ વાકયમાં તિઙર્થ કર્તા દેવદત્ત રૂપ કર્તાની સાથે સામાનાધિકરણ્ય (સમાન એવી પ્રથમા વિભકિત તથા ક્રિયાપદના પ્રથમ પુરુષ)ને લીધે અભેદાન્વય પામે છે. આ રીતે દેવદત્તથી અભિન્ન એવા તિઙર્થ કર્તાનો ધાતુના અર્થ વ્યાપાર સાથે અન્વય થાય છે.

'**पचति**' ક્રિયાપદમાં આવેલ '**ति**' (**तिप्** કે **तिङ्**)નો અર્થ સંખ્યા પણ છે. તેથી **पचति** કહેવાથી એક વ્યકિત રાંધે છે, **पचन्ति** કહેવાથી અનેક (બહુ) વ્યકિતઓ રાંધે છે એવો અર્થ બહાર આવે છે

पचति માંના '**ति**'નો અર્થ વર્તમાનકાળ છે **पचति** કહેવાથી આ પાક ક્રિયા વર્તમાનકાળની છે એમ સૂચિત થાય છે

આ રીતની ધાતુ અને તિઙ્ પ્રત્યયની ઉપર્યુકત વ્યવસ્થાને વૈયાકરણ ભૂષણ સારમાં દર્શાવેલ છે: (**अ**) 'ધાતુ દ્વારા ફલ અને વ્યાપાર બંને કહેવાય છે (**ब**) ફલનો આશ્રય કર્મ અને વ્યાપારનો આશ્રય કર્તાનો વાચક તિઙ્ હોય છે (**क**) ધાતુના જે બે અર્થો થાય છે તેમાં વ્યાપારાંશ પ્રધાન છે, અને ફલાંશ ગૌણ છે (**ड**) તિઙ્‌ના અર્થો કર્તા, કર્મ, સંખ્યા અને કાલ' 'હમેશા વિશેષણ જ બનતા હોય છે[૨૫]

મીમાંસકોનો ભાવના મુખ્ય વિશેષ્ય બોધ:

વૈયાકરણોના ધાત્વર્થ મુખ્ય વિશેષ્ય બોધને જોઈ હવે શાબ્દ બોધ વિષેની મીમાંસકોની વિચારપદ્ધતિ જોઈશું વૈયાકરણો અને મીમાંસકો વાકયમાં ક્રિયાને મુખ્ય માનવાના મુદ્દામાં સહમત છે, પણ વિરોધ હોય તો મોભાની બાબતમાં છે. વાકયપદીયનો ટીકાકાર પુણ્યરાજ આ જ બાબતને જણાવતા કહે છે કે વૈયાકરણો જ્યારે પ્રકૃત્યર્થને પ્રધાનતા આપે છે, ત્યારે મીમાંસકો પ્રત્યયના અર્થને પ્રધાનતા આપે છે[૨૬] વૈયાકરણો જ્યાં મૂળ ધાતુનો જ અર્થ વ્યાપાર માને છે ત્યારે મીમાંસકો એ જ વ્યાપાર કે ભાવના ધાતુને લાગતા પ્રત્યયનો જ અર્થ માને છે. (આ ભાવનાને કેટલાક કૃતિ એવું નામ પણ આપે છે) કોઈપણ વાકયના અર્થમા ભાવના (કૃતિ કે યત્ન) જ મુખ્ય હોવાથી મીમાંસકો અનુસાર થતા શાબ્દ બોધને 'ભાવના મુખ્ય વિશેષ્ય શાબ્દ બોધ કહેવામાં આવે છે. તેથી મીમાંસકો પ્રમાણે '**हरिं नमति**'ના શાબ્દબોધ '**हरिनिष्ठप्रीत्यनुकूला भावना**' આ પ્રમાણે

---

૨૫ **फलव्यापारयोर्धातुराश्रये तु तिङः स्मृताः ।**
फले प्रधानं व्यापारस्तिङर्थस्तु विशेषणम् ॥
(કોંડ ભટ્ટ. વૈયાકરણભૂષણસાર ધાત્વર્થપ્રકરણ કારિકા ૧).

૨૬. '**केवल प्रकृत्यर्थप्रत्ययार्थतायामत्र वैयाकरणमीमांसकयोर्भेदः**' ।
(વાકયપદીય, પુણ્યરાજ-ટીકા : ૨, ૧૨)

થાય છે. મીમાંસાન્યાયપ્રકાશમાં ભાવનાનું જે લક્ષણ આપ્યું છે તે પ્રમાણે 'થનારા કર્મની ઉત્પત્તિને અનુકૂળ પ્રયોજક કર્તામાં રહેનારો વ્યાપાર વિશેષ ભાવના કહેવાય છે.'[૨૭] 'અર્થસંગ્રહ' પણ આજ બાબતનું નિરૂપણ કરે છે.[૨૮]

આ ભાવના શાબ્દી તથા આર્થી એમ બે પ્રકારની છે. તેમાં વેદવિહિત યાગાદિ કર્મોમાં મનુષ્યને પ્રવૃત્ત કરનાર ભાવના, મનુષ્યમાં નહીં પણ વૈદિક ચોદક કે વિધિવાક્યોમાં રહેતી હોવાથી તે શાબ્દી ભાવના કહેવાય છે, જ્યારે સ્વર્ગાદિ ફળની પ્રાપ્તિ માટે મનુષ્ય જે યત્ન કરે છે તે આર્થી ભાવના કહેવાય છે.

આ રીતે આ બન્ને પ્રકારની ભાવનાઓ પ્રત્યયાંશથી બોધિત થાય છે. '**यजेत**' (યજ્ઞ કરવો જોઈએ)માં √**यज्** + **लिङ्** માં √**यज्** ધાતુ પછી આવેલ √**लिङ्** અંશથી શાબ્દી ભાવનાનો બોધ થાય છે અને સામાન્ય આખ્યાત (પ્રત્યય) અંશ રૂપ તિબાદિ પ્રત્યયોથી આર્થી (નિષ્પાદક કે ઉત્પાદક) ભાવનાનો બોધ થાય છે. મીમાંસકોના મતે આ આખ્યાતાંશ એટલે કે તિબાંશરૂપ પ્રત્યયથી બોધિત થનારી આ જ ભાવના શાબ્દબોધમાં મુખ્ય હોય છે, એથી આવા પ્રકારનો ભાવનાપ્રધાન શાબ્દ બોધ અનુભવસિદ્ધ છે એમ પ્રસિદ્ધ મીમાંસક ખંડદેવ કહે છે.[૨૯] આથી યાસ્કના '**तदयत्रोभे भावप्रधाने भवतः**' આ વાક્યમાં 'ભાવ'ની જે પ્રધાનતા બતાવી છે તે મીમાંસકોના મતને વધુ અનુકૂળ પડે છે તેમ છે.

મીમાંસકો પ્રમાણે શાબ્દબોધમાં આખ્યાતાંશના અર્થ ભાવના થાય છે એ વિચાર કરી, ધાતુના અર્થ તરફ નજર કરીએ તો ધાતુનો અર્થ 'ફલ' છે. દા.ત., '**पचति**'માં √**पच्** નો અર્થ 'વિક્લિત્તિ' રૂપ ફલ જ છે.

વૈયાકરણો જ્યારે **तिङ्**નો અર્થ કર્તા કે કર્મ (સંખ્યા અને કાલ) માને છે, ત્યારે મીમાંસકો માને છે કે તિઙર્થ, કર્તા કે કર્મ લક્ષણા કે અર્થાપત્તિ (આક્ષેપ) દ્વારા આવી શકે છે. તેથી કર્તા કે કર્મ, તિઙ્ કે આખ્યાતના અર્થ માનવા જરૂરી નથી. '**गङ्गायां घोषः**'માં જેમ 'ગંગા' પદ ઉપર લક્ષણા કરીને 'તટ' રૂપ અર્થ લાવવામાં આવે છે, તેમ 'તિઙર્થ ભાવના' કર્તા વગર ઉપપન્ન (ઘટિત) થઈ શકે તેમ નથી, તેથી લક્ષણા દ્વારા કર્તા કે કર્મ એવો અર્થ લક્ષિત થાય છે. અથવા '**पीनो देवदत्तो दिवा न भुङ्क्ते**'માં 'દિવસે ભોજન ન કરવા છતાં દેવદત્ત પુષ્ટ છે તો તે પુષ્ટત્વના

૨૭ '**भवितुर्भवनानुकूलः भावकव्यापारविशेषः**,'

(સંપા. મ. મ. વાસુદેવશાસ્ત્રી અભ્યંકર 'મીમાંસાન્યાય પ્રકાશ' (પ્રભાટીકા : પૃ. ૨) (ભાંડારકર ઓરિયન્ટલ રિસર્ચ ઇન્સ્ટિટ્યૂટ, પૂના, ૧૯૩૨)

૨૮ **भवितुर्भवनानुकूलो भावयितुर्व्यापारविशेषः**'

(સંપા. ડૉ. વી. ગોખલે અર્થસંગ્રહ પૃ. ૧૨) ઓરિયન્ટલ બુક એજન્સી, પૂના, ૧૯૩૨.

૨૯ **अतोऽनुभवसिद्धत्वमेव भावनामुख्यविशेष्यकत्वम्** ।

ખંડદેવ. ભાટ્ટ રહસ્ય : (શ્રી સુદર્શન પ્રેસ, કાંચી) પૃ. ૩૦

ઉપપાદન માટે 'રાત્રિ ભોજન'ની જેમ આક્ષેપ થાય છે તે રીતે 'તિઙ'થી વાચ્ય ભાવના, કર્તા કે કર્મ વગર ઉપપન્ન (સિદ્ધ) થઈ શકે તેમ નથી, તેથી કર્તા કે કર્મ આક્ષેપ દ્વારા લાવી શકાય છે. આથી કર્તા કે કર્મ, તિઙના અર્થ છે તેમ માનવું યોગ્ય નથી એમ મીમાંસકો માને છે. મીમાંસકોએ કરેલા આ આક્ષેપ પાછળ તેમનો '**अनन्यलभ्यो हि शब्दार्थः**' ન્યાય કે સિદ્ધાંત કામ કરે છે આ ન્યાયનો અર્થ એ છે કે 'કોઈ પણ શબ્દનો કોઈ પણ એક અર્થ જે આપણે માનીએ છીએ તે, આ શબ્દમાંથી નીકળતો હોવો જોઈએ, તે અર્થ બીજા કોઈ સાધનથી પ્રાપ્ત થવો ન જોઈએ.' સંક્ષેપમાં જોઈએ તો 'શબ્દનો અર્થ તે હોઈ શકે કે જે (અર્થ) અન્ય રીતે પ્રાપ્ત થઈ શકે નહીં.' મીમાંસકોનો આ ન્યાય એક લાઘવપૂર્ણ સિદ્ધાંત છે એ જાણીતું છે.

મીમાંસકો પ્રમાણે '**पचति**'માં (રાંધે છે)માં '**कः पचति**' (કોણ રાંધે છે?) તેવી આકાંક્ષા જ્યારે થાય છે ત્યારે તેની પૂર્તિ લક્ષણા—(નિરૂઢ લક્ષણા)થી આક્ષિપ્ત કર્તા દ્વારા થઈ શકે તેમ છે (જ્યાં અનાદિ તાત્પર્યનો વિષય છે તેવા અર્થ વિષે રહેલી જે લક્ષણા તે નિરૂઢ લક્ષણા છે)[30] તેથી તિઙનો અર્થ કર્તા કે કર્મ માનવાની જરૂર નથી આથી જ ખંડદેવ કહે છે કે 'લાઘવ'ને લીધે કે અનુશાસનથી ધર્મી (મુખ્ય) જ્ઞાનના અનુરોધથી આખ્યાત કર્તા વગેરેમાં લક્ષણા થાય છે.[31]

હવે આખ્યાતનો 'ભાવના' અર્થ થાય છે એ ઉપરાંત સંખ્યા અને કાલ પણ થાય છે તે બધા જ આચાર્યોને સમત છે.

૨.૨ નૈયાયિકોનો પ્રથમાન્તાર્થ વિશેષ્યક બોધ :

વાક્યના અર્થની બાબતમાં વૈયાકરણો જો ધાત્વર્થવ્યાપાર મુખ્ય વિશેષ્યક શાબ્દબોધ માને છે તો નૈયાયિકો વાક્યમાં આવેલ પ્રથમા વિભક્તિવાળું પદ એટલે કે પ્રથમા વિભક્ત્યન્ત પદ મુખ્ય (પ્રધાન) વિશેષ્ય રૂપે માને છે. નૈયાયિકો પ્રમાણે વાક્યમાં કર્તા જ મુખ્ય છે. '**चैत्रः पचति**'

---

૩૦. **अनादितात्पर्यविषयीभूतार्थनिष्ठा लक्षणा (निरूढ लक्षणा)**

(સંપાદક ભીમાચાર્ય : ન્યાયકોશ : પૃ ૩૯૮ · નિર્ણયસાગર પ્રેસ, મુંબઈ. દ્વિતીય સંસ્કરણ, ૧૮૯૩)

નિરૂઢ લક્ષણા વિષે પ્રો. શ્રી. રામચંદ્ર આઠવલે સાહેબ લખે છે તેમ 'ભાષામાં એવા કેટલાક શબ્દો જોવામાં આવે છે કે જેનો મૂળનો યૌગિક અર્થ કાયમનો નાશ પામી તેને બદલે બીજો એક નવો અર્થ આવીને તેને વળગે છે, અને પછી તે બીજો અર્થ જ તેનો વાચ્યાર્થ છે એમ માનવામાં આવે છે. આ બીજો અર્થ તેમાં આરોપિત થાય છે તે નિરૂઢ લક્ષણાને લીધે એમ વ્યુત્પત્તિશાસ્ત્ર માને છે એ નિરૂઢ લક્ષણા સામાન્ય લક્ષણાથી જુદી મનાય છે, કારણ એમાં બીજો અર્થ લેવા માટે કોઈ પણ પ્રયોજન બતાવી શકાતું નથી. એ બીજો અર્થ (=લક્ષ્યાર્થ) હવે સંપૂર્ણપણે વાચ્યાર્થ જ મનાય છે'

(સંપા. પ્રો. રા બ આઠવલે. અનુ નગીનદાસ પારેખ, રસગંગાધર, ખંડ બીજો, પૃ. ૭૮૨, યુનિવર્સિટી ગ્રંથનિર્માણ બોર્ડ, અમદાવાદ, વર્ષ, ૧૯૭૬).

૩૧. '**अतो लाघवादनुशासनाद् धर्मिज्ञानानुरोधाद् आख्यातस्य कर्त्रादौ लक्षणा**'

(ખંડદેવ, ભાટ્ટ રહસ્ય, પૃ. ૩૬).

વાકયમાં 'ચૈત્ર' એ કર્તા જ મહત્ત્વનો છે, કારણ કે કોઈપણ ક્રિયા કે તે ક્રિયાથી ઉત્પન્ન થતા ફલના ભોક્તા તરીકે ચેતન કર્તા જ મહત્ત્વનો છે.

ઘણી વાર અચેતન વ્યકિત કે પદાર્થ 'रथो गच्छति' (રથ જાય છે) જેવાં વાકયોમાં જ્યાં રથ વગેરે અચેતન કર્તા હોય છે ત્યાં "રથ" ઉપર નિરૂઢ લક્ષણાથી ચેતનનો ધર્મ ચેતનત્વ કે કર્તૃત્વનો આરોપ થાય છે, કારણ કે અચેતન પદાર્થ પણ ચેતનથી સહકૃત હોય ત્યારે જ કાર્યને જન્માવી શકે છે; આચાર્ય ગદાધર ભટ્ટનું પણ આ પ્રમાણેનું જ મંતવ્ય છે [32]

નૈયાયિકો પ્રમાણે ધાતુનો અર્થ ફલાવચ્છિન્ન વ્યાપાર કે ફલથી વિશિષ્ટ વ્યાપાર છે એમ ગદાધર આદિ વિદ્વાનો માને છે જો કે પ્રાચીન નૈયાયિકો ધાતુનો અર્થ ફલ માનતા નથી, પણ વ્યાપાર માને છે આમ છતાં વ્યાપારને વ્યાપક અર્થમાં લેવામાં આવે તો તેમાં ફલ પણ આવી જાય છે

નૈયાયિકો પ્રમાણે આખ્યાત એટલે તિઙ્નો અર્થ ધાતુઓ કહેલી ક્રિયા કે કૃતિનો આશ્રય અર્થાત્ 'ક્રિયાનો કર્તા' એમ થાય છે (कृत्याश्रय कर्ता), તો કેટલાક નૈયાયિકો આખ્યાત પ્રત્યયનો અર્થ કૃતિ (પ્રયત્ન) માને છે આથી 'भावप्रधानमाख्यातम्' એ નિરુકત વાકયને પણ 'भावस्य प्रधानम्' આવા વિગ્રહ કરી, આખ્યાતમા ભાવ કે કૃતિ કે યત્નની પ્રધાનતા જુએ છે અને એકવાર કૃતિ એવો અર્થ સ્વીકારતાં, કૃતિના આશ્રય કર્તા સંસર્ગમર્યાદાથી આપોઆપ આક્ષિપ્ત થાય છે એમ માને છે

નૈયાયિકો પ્રમાણે અમુક માણસની પ્રવૃત્તિ વિષે જિજ્ઞાસા થતા દા ત. 'देवदत्तः किं करोति' એમ પ્રશ્ન થતાં, पचति (રાંધે છે) કે पाकं करोति એ જવાબ મળતાં √पच् ધાતુથી પાક ક્રિયા રૂપ અર્થ અને 'ति' આખ્યાતથી કૃતિ (યત્ન) કે કૃત્યાશ્રય કર્તાનો બોધ થાય છે અને ધાત્વર્થ (પ્રકૃતિ) તથા આખ્યાત (પ્રત્યય)ના અર્થમાં પ્રત્યયનો જ અર્થ (કર્તા) પ્રધાન ગણાય છે [33] ઘણી વાર તિઙન્ત ક્રિયાપદ રહિત સ્થળોમાં પણ પ્રથમાન્તાર્થ એટલે પ્રથમા વિભકિતના અર્થ મુખ્યરૂપે પ્રતીત થાય છે ત્યાં ક્રિયા ન હોય તો પણ ચાલી શકે છે દા ત, 'शशी दिवसधूसर' [34] એ પ્રસિદ્ધ શ્લોકમાં ક્રિયાપદ નથી, છતા शशी, कामिनी જેવા પ્રથમા વિભકત્યન્ત પદાથી જ મુખ્ય અર્થ સમજાઈ જાય છે 'शशी दिवसधूसरः' જેવા વાકયમાં अस्ति (છે) ક્રિયાપદ પ્રયુકત થયલું નથી આવું ક્રિયાપદ તો ઘણી વાર અધ્યાહારથી સમજી લેવામાં

32 'रथो गच्छतीत्यादौ क्रियानुकूलव्यापाररूपे कर्तृत्वे निरूढलक्षणा'

(ગદાધર ભટ્ટ, વ્યુત્પત્તિવાદ, સં ઉમેશ મિશ્ર પૃ ૧૯)

33 'प्रकृतिप्रत્યयार्थौ सहैवार्थं ब्रूतस्तयोः प्रत्ययार्थस्यैव प्राधान्यम्'

34 शशी दिवसधूसरो विगलयौवना कामिनी
सरो विगतवारिजं मुखमनक्षरं स्वाकृतेः ।
प्रभुर्धनपरायणः सततदुर्गतः सज्जनो
नृपाङ्गणगतः खलो मनसि सप्त शल्यानि मे ।

(ભર્તૃહરિ: નીતિશતક, શ્લો ૪૬, ગુજરાતી પ્રિન્ટિંગ પ્રેસ, મુંબઈ, ૧૯૫૧).

આવે છે તેથી તો મહાભાષ્યકાર પતંજલિ એ પણ કહ્યું છે કે 'अस्ति' (જેનું બીજું પ્રાચીન નામ 'भवन्ती' પણ છે.[35] એ લટ્‌લકાર) (વર્તમાનકાળ) પ્રથમ પુરુષ એકવચનનો પ્રયોગ (જ્યાં) થતો નથી (ત્યાં) કેવળ અધ્યાહારથી પણ કામ ચલાવી લેવાયાં આવે છે. વળી 'स्व पण्डितः' 'अहं पण्डित' જેવા પ્રયોગોમાં પણ ક્રમશ अस्ति કે अस्मिना પ્રયોગ વગર, કેવળ પ્રથમાન્ત 'व ज्ञः'થી પણ અર્થનો બોધ થાય છે તેથી પણ વાકયમાં પ્રથમાન્તાર્થ મુખ્ય વિશેષ્યક બોધજ થાય છે એમ નૈયાયિકો માને છે.

વૈયાકરણોએ 'तिङ्'નો અર્થ 'કાલ' માન્યો છે નૈયાયિકો પણ તેમ જ માને છે પણ વૈયાકરણોએ 'तिङ्'નો અર્થ 'સંખ્યા' માન્યો છે તે વિષે નૈયાયિકોમાં થોડો મતભેદ છે નૈયાયિકો અનુસાર 'વાકયમાં રહેલા કર્તૃવાચક નામની પછી આવેલ વિભકિતથી 'देवदत्त' જેવામાં देवदत्त + सु (પ્રથમા વિભકિત)થી જ 'सु'નો અર્થ એકત્વ સંખ્યા ઉપસ્થિત થાય છે તેથી તે સંખ્યારૂપ અર્થ આખ્યાત (પ્રત્યય) 'तिङ्'થી લાવવો યોગ્ય નથી આથી જ ગદાધર ભટ્ટ કહે છે તેમ 'તિઙ્ વગેરેનો એકત્વ સંખ્યારૂપ અર્થ નિરર્થક છે[36] પ્રથમાદિ વિભકિતથી આવતો 'तिङ्' વગરનો એકત્વ સંખ્યારૂપ અર્થ પ્રકૃત્યર્થ (નામના અર્થ)માં વિશેષણ રૂપે અન્વિત થાય છે[37]

આ રીતે ધાત્વર્થ મુખ્ય વિશેષ્યવાદી વૈયાકરણો સામે નૈયાયિકોને મુખ્ય વાંધો તો પ્રથમાન્તાર્થ મુખ્ય વિશેષ્યક શાબ્દ બોધ અંગેનો છે તેથી વૈયાકરણો 'देवदत्त पचति'માં 'देवदत्तकर्तृक-वर्तमानकालिक-पाकानुकूलो व्यापार' આવા શાબ્દબોધ માને છે, તો નૈયાયિકો 'पाकानुकूल-वर्तमान कालिक कृत्याश्रयो देवदत्त' એવો શાબ્દ બોધ સ્વીકારે છે.

અહીં આ બંને વિરોધી શાબ્દ બોધમાં ઉદ્દેશ્ય વિધેયભાવના પણ વિરોધ દેખાય છે વૈયાકરણોની દૃષ્ટિએ વાકયમાં ધાત્વર્થ વ્યાપાર પ્રધાન હોવાથી વિધેય બને છે અને देवदत्त કર્તા અપ્રધાન કે ગૌણ બને છે, જ્યારે નૈયાયિકો પ્રમાણે 'પ્રથમાન્તાર્થ' મુખ્ય હોવાથી 'पाकानुकूलव्यापाराश्रयः देवदत्त' એમ 'દેવદત્ત' વિધેય બને છે અહીં સાર મંતવ્ય એ છે કે ભલે આ બંને શાબ્દ બોધમાં વિરોધ દેખાતો હોય છતાં અન્તિમ વાકયાર્થની દૃષ્ટિએ કોઈ વિરોધ જણાતો નથી વૈયાકરણો પ્રમાણે 'देवदत्त किं करोति'ના પ્રશ્નના पचति એ જવાબમાં પાક ક્રિયા (વ્યાપાર) મુખ્ય છે, તો નૈયાયિકો પ્રમાણે 'कः पचति' પ્રશ્નના 'देवदत्त' એવા જવાબમાં देवदत्त મુખ્ય છે. આમ ઉદ્દેશ્ય વિધેયભાવની દૃષ્ટિએ મુખ્ય ગૌણ ભાવ ભલે ઊભો થતો હોય પણ અન્તિમ વાકયાર્થની દૃષ્ટિએ કોઈ વિરોધ દેખાતા નથી.

---

35 'अस्तिर्भवन्तीपरः प्रथमपुरुषः अप्रयुज्यमानोऽप्यस्ति'
('अनभिहिते') (પા ૨/૩/૧ સૂત્ર ઉપરનુ મહાભાષ્ય વાર્તિક નં ૪)

36 'तथा च आख्यातैकवचनं निरर्थकमेव' (ગદાધર ભટ્ટ વ્યુત્પત્તિવાદ, પૃ ૧૮૦)
સંપા વેણીમાધવ શાસ્રી, ચૌખંબા સંસ્કૃત સીરિઝ, બનારસ, ૧૯૩૫

37 तथा च अत्र प्रथमार्थः प्रकृत्यर्थे विशेषणविधयाऽन्वयिनी संख्यैव'
(એજન, વેણીમાધવ શાસ્રી, પૃ ૧૯૫)

૩.૦ શાબ્દ બોધમાં સંસર્ગ કે સંબંધનું મહત્ત્વ :

કોઈ પણ શાબ્દ બોધમાં વાકયમાં આવેલ પદોનો જ્યારે અન્વય થાય છે ત્યારે તેમાં પરસ્પર જોડનાર (અન્વિત થનાર) બે પદોમાં કોઈ ને કોઈ સંસર્ગ (સંબંધ) વિદ્યમાન હોય છે. આ સંસર્ગ કોઈ શબ્દ વડે કહેવામાં આવતો નથી, પણ સંબંધ તો પોતાના માહાત્મ્યથી જ આપોઆપ જ પ્રતીત થાય છે અથી જ ગદાધર કહે છે કે 'એક પદના અર્થમાં બીજા પદનો સંસર્ગ (સંબંધ), સંસર્ગમાં રહથી મર્યાદાથી જ પ્રતીત થાય છે'[૩૮] 'देवदत्तः पचति' જેવાં ઉદાહરણોમાં નૈયાયિકો પ્રમાણે 'देवदत्तः' અને 'पचति' (પાકનું ફલ કૃતિ)નો અર્થ કર્યા પછી ત્યાં 'આકારત્વ' નામનો વ્યાપારનો અર્થ સંસર્ગ મર્યાદા એટલે શબ્દશકિતના સ્વાભાવથી કે પોતાના પ્રભાવથી જ પ્રતીત થાય છે તેથી 'विक्लित्त्यनुकूल-कृत्याश्रय देवदत्त' એમ બોધ થાય છે. વૈયાકરણો પ્રમાણે પણ 'देवदत्तः पचति'માં 'દેવદત્ત અને તિઙર્થ કર્તા'ના 'અભેદ સંબંધ' પણ આ રીતે સંસર્ગમર્યાદાથી જ આવે છે મીમાંસકો પ્રમાણે પણ આ રીતે પદાર્થનો પારસ્પરિક સબંધ જો સ્વત સામર્થ્યને લીધે જ ભાસિત થાય છે, તો કોઈ શબ્દથી સંબંધ એવો અર્થ પ્રાપ્ત કરવા બરાબર નથી (अनन्यलभ्यो हि शब्दार्थः.)

૩.૧ ભેદ સંસર્ગ અને અભેદ સંસર્ગ :

સંસર્ગ કે સંબંધ અંગની વિચારણા કરતાં, મુખ્યત્વે તે બે પ્રકારનો છે તેમ 'ન્યાયકોશ' જણાવે છે આમાં એક અભેદ સંસર્ગ અને બીજો ભેદ સંસર્ગ[૩૯] આ સંબંધોમાં જ ભેદ સંસર્ગના આધાર, આધારાધેય ભાવ સંબંધ અનુયોગિતા પ્રતિયોગિતા મૂલક સંબંધ, જન્યજનક ભાવ આદિ સંબંધો છે વળી આ માટે અન્ય પણ કેટલાક નિયમો ધ્યાનપાત્ર છે દા.ત., 'નિપાત સિવાયના નામ તથા ધાતુના અર્થના ભેદથી અન્વય (સંસર્ગ) થતો નથી (અર્થાત્ અભેદથી જ અન્વય' થાય છે,[૪૦] તો પછી 'પ્રકૃતિના અર્થ, તથા પ્રત્યયના અર્થના આ બન્નેમાં અભેદથી અન્વય થતો નથ[૪૧] ના 'સમાન વિભકિત ધરાવતા બે પ્રાતિપાદિકાર્થ (નામાર્થ)નો ભેદથી અન્વય કરવો અવ્યુત્પન્ન છે (શાસ્ત્રીય નથી) એમ કહવામાં આવલ છે[૪૨]

---

૩૮ शाब्दबोधे च 'एकपदार्थेऽपरपदार्थस्य ससर्गः संसर्गमर्यादया भासते'।
(ગદાધર, વ્યુત્પત્તિવાદ, પૃ ૧ સંપાદક શ્રી. વેણીમાધવ શાસ્ત્રી)

૩૯. शाब्दबोधो द्विविध । भेदान्वयविषयकः अभेदान्वयविषयकश्च । तत्राद्यो राज्ञः पुरुष इत्यादिवाक्यजन्य, द्वितीयो नीलो घट इत्यादिवाक्यजन्यः'
(स भीमाचार्य, न्यायकोश, पृ ८००)

૪૦ 'निपातातिरिक्तनामार्थ-धात्वर्थयोर्भेदेनान्वयस्य अव्युत्पन्नत्वम्'
(વ્યુત્પત્તિવાદ, પ્રકાશક ખેમરાજ શ્રીકૃષ્ણદાસ, મુંબઇ) પૃ ૬૮

૪૧ प्रकृतिप्रत्ययार्थयोरभेदान्वयस्य अव्युत्पन्नत्वम्'
(જગદીશ ભટ્ટાચાર્ય, શબ્દશકિતપ્રકાશિકા કલકત્તા યુનિવર્સિટી પ્રકાશન) પૃ. ૬૨

૪૨ समानाधिकरणप्रातिपदिकार्थयो' भेदान्वयस्य अव्युत्पन्नत्वम् ।
(વ્યુત્પત્તિવાદ, પ્રકાશક ખેમરાજ શ્રીકૃષ્ણદાસ, મુંબઈ) પૃ ૬૮.

આ રીતે શાબ્દ બોધમાં સંસર્ગનું સ્થાન પણ અતીવ મહત્ત્વનું છે. આ સંસર્ગ કે સંબંધને કારણે શાબ્દ બોધમાં શિથિલતા પ્રવેશતી નથી, ઊલટું એમાં ચોકસાઈ આવે છે. બે શબ્દો વચ્ચેના વિશેષણ અને વિશેષ્ય (નામ), કારક અને ક્રિયા વચ્ચેના Synthetical Connection (કારક ક્રિયાનુસારી સંયોજન)થી લૌકિક વાક્યનો અર્થ પૂરી રીતે સમજી શકાય છે

શાબ્દ બોધ અંગેની આ બધી પાયાની બાબતો વૈયાકરણ મીમાંસક અને નૈયાયિક વિચાર-સરણીનું નિરીક્ષણ કરી હવે થોડાંક ઉદાહરણો લઈ આ ત્રણેય સંપ્રદાયો પ્રમાણે શાબ્દ બોધ કેવી રીતે થાય છ તે વિચારીશું

૪૦. વૈયાકરણો પ્રમાણે 'चैत्रो हरिं भजति'નો શાબ્દ બોધ:

'चैत्रो हरिं भजति' આ વાક્યમાં ત્રણ પદ છે વૈયાકરણોની દૃષ્ટિએ ધાત્વર્થ વ્યાપાર મુખ્ય વિશેષ્યક બોધ થતો હોવાથી આ વાક્યમાં પદોનો ક્રમ બદલી 'भजति चैत्रो हरिम्' આ પ્રકારે પદોને ગોઠવી સૌ પ્રથમ તેમનો અર્થ વિચારીશું આ પદોનો ક્રમ બદલવાથી અર્થમાં કોઈ ફરક પડતો નથી એ તો સર્વવિદિત છે

૪૧ भजति

भज्+अ (शप्)+ति=भजति માં √भज् ધાતુ અને ति' (तिप्) ધાતુને લાગતો વર્તમાનકાળ નુ પુ એ વ, એમ બે અંશ છે આ तिप्ને तिङ् તરીકે પણ ઓળખવામાં આવે છે (तिङ् એટલે પરસ્મૈપદ અને આત્મનેપદના કુલ મળીને ૧૮ પ્રત્યયો) અહીં अ કે शप् વિકરણ પ્રત્યય છે, આ शप्નો કોઈ સ્વતંત્ર અર્થ નથી તેથી ધાતુ અને ति (तिबादि) પ્રત્યય, એ બે જ અંશનો વિચાર કરવાનો રહે છે ડા કાર્ડોના પણ આ જ મંતવ્ય ધરાવ છે[૪૩]

૪ ૧-૧ भजति માં √भज ધાતુનો અર્થ હરિની પ્રીતિરૂપ ફલ જેનાથી પ્રાપ્ત થાય છે તે સેવારૂપ વ્યાપાર (ધાતુનો અર્થ ફલવિશિષ્ટ વ્યાપાર છે)

૪૧૨ [અ] હવે भजति માં तिप् (ति)નો અર્થ આશ્રય છે (૨) આશ્રયથી કર્તા કે કર્મ, સંખ્યા અને કાલ એમ ત્રણ અર્થો સમજાય છે (૩) અહીં 'चैत्रो हरिं भजति' કર્તરિ પ્રયોગ હોવાથી 'ति'નો અર્થ 'કર્તા' કરવાનો છે (એટલે કે કર્મણિ પ્રયોગમાં ઉપસ્થિત થતા તિબર્થ (तिप् નો અર્થ) કર્મનો વિચાર અપેક્ષિત નથી) (૪) તિઙર્થ કર્તા, ધાત્વર્થ વ્યાપારમાં વિશેષણ રૂપે છે (૫) આ તિઙર્થ કર્તા અને 'भजति' 'चैत्रो हरिं भजति' વાક્યમા આવલ ચૈત્રરૂપ કર્તા, અભેદ સંબંધથી અન્વિત થાય છે (જોડાય છે). (૬) કેટલાક વિદ્વાનો અભેદને સંબંધ તરીકે સ્વીકારતા નથી, તો અહીં વિશેષ્ય વિશેષણ ભાવ સંબંધ માનવાના છે અર્થાત્ ચૈત્ર વિશેષણ છે અને તિઙર્થથી ઉપસ્થિત થતો કર્તા વિશેષ્ય છે.

---

૪૩ જ્યોર્જ કાર્ડોના Paraphrase and Sentence Analysis Some Indian views' 7 Editor, Bimal K. Matilal Journal of Indian Philosophy, પૃ 276 પાદનોંધ. 7. Vol. 3 [Nos 3/4], 1975

[આ] (૧) હવે તિપ્ કે તિપ્ નો અર્થ સંખ્યા છે. (૨) આ સંખ્યામાં પણ 'તિ' 'ભજતિ' એ તૃતીય પુરુષ એકવચન હોવાથી 'એકત્વ' સંખ્યાની ઉપસ્થિતિ થાય છે. (૩) આ એકત્વ, ચૈત્રાભિન્ન કર્તામાં સમવાય સંબંધથી જોડાય છે. કારણ કે સંખ્યા એ ગુણ છે, અને કર્તા ગુણી છે. તેથી ગુણગુણિનોઃ સમવાયઃ છે. (૪) આ પછી એકત્વવિશિષ્ટ-ચૈત્રાથી અભિન્ન-તિઅર્થ કર્તા, ધાત્વાર્થ વ્યાપારમાં વિશેષણ કે પ્રકાર બને છે. (૫) આ ચૈત્રાભિન્ન કર્તામાં આધેયતા કે નિષ્ઠત્વ (=અંદર રહેવું) સંબંધથી ધાત્વર્થ (પ્રીત્યનુકૂલ વ્યાપાર) રહે છે. (૬) અહીં પ્રીતિને અનુકૂલ વ્યાપાર (હરિની પ્રસન્નતા-પ્રીતિ થાય એ માટે ચૈત્રે કરેલ સેવારૂપ ક્રિયા કે વ્યાપાર મુખ્ય છે.

[ઇ] (૧) ભજતિમાં આવેલ 'તિ'નો કાલ અને તેમાં પણ 'વર્તમાનકાલ' એવો અર્થ છે. (આ વર્તમાનકાલ એક સામાન્ય કાલના વિભાગ રૂપે છે). (૨) તિઅર્થ વર્તમાનકાલ, ધાત્વર્થ વ્યાપારમાં વિશેષણ બને છે. એટલે કે વર્તમાનકાલીન એવો વ્યાપાર. (૩) અહીં સામાન્ય કાલ અવચ્છેદક (વિભાજક) છે, અને વિભાજ્ય કે અવચ્છેદ્ય વર્તમાનકાલીન વ્યાપાર (ક્રિયા) છે. (૪) આ રીતે સામાન્ય કાલ રૂપ અવચ્છેદકથી અવચ્છેદ્ય જે વર્તમાનકાલ, ધાત્વર્થ વ્યાપારમાં વિશે"ણી-ભૂત કે પ્રકારીભૂત બને છે. અને ધાત્વર્થ વ્યાપાર મુખ્ય (વિશેષ્ય) બને છે.

ચૈત્ર :

૪.૨.૭. 'ચૈત્રો હરિં ભજતિ'માં આવેલ 'ચૈત્ર' અંશમાં ચૈત્ર અને સુ છે. (ચૈત્ર એ પ્રાતિપદિક, કે મૂળશબ્દ, અને સુ પ્રથમા વિભક્તિ એકવચનનો પ્રત્યય છે). તેમાં :

[અ] (૧) ચૈત્ર પદનો અર્થ 'ચૈત્ર' નામની વ્યક્તિ છે. (૨) ચૈત્ર એ પ્રાતિ-પદિક (પદ) છે. પાણિનિ પ્રમાણે ધાતુ, પ્રત્યય અને પ્રત્યયાન્તને છોડીને બાકીનું જે સાર્થક શબ્દસ્વરૂપ તે પ્રાતિપદિક કહેવાય છે[૪૪] વ્યાકરણશાસ્ત્રમાં પદના અર્થ વિષે ભારે મતભેદ છે. કોઈપણ નામ કે પ્રાતિપદિકના જાતિ (પ્રવૃત્તિનિમિત્ત), વ્યક્તિ, લિંગ (પુંસ્ત્વ, સ્ત્રીત્વ, નપુંસકત્વ), સંખ્યા, (એકત્વ દ્વિત્વ, બહુત્વ) તથા કારક (કર્મ આદિ) પાંચ અર્થો શાસ્ત્રમાં વ્યવસ્થિત થયેલ છે એવી ભટ્ટોજિની કારિકા કૌંડ ભટ્ટે દર્શાવી છે.[૪૫] આમ છતાં પ્રસ્તુત સ્થલમાં કોઈ પણ પ્રાતિપદિકના આપણે જાતિ અને વ્યક્તિ એ બંને અર્થો થાય છે[૪૬] એ પાણિનિ સંમત અર્થને સ્વીકારીને આગળ ચાલીશું ('સર્વદર્શન સંગ્રહ'માં 'વાજપ્યાયન'ના મત પ્રમાણે પ્રાતિપદિક (નામ)નો અર્થ જાતિ છે, કે વ્યાડિ જેવા આચાર્ય પ્રમાણે નામનો અર્થ વ્યક્તિ છે. આચાર્ય

---

૪૪. **'अर्थवदधातुरप्रत्ययः प्रातिपदिकम्'** (પા. ૧/૨/૪૫).

૪૫. **एकं द्विकं त्रिकं चाथ चतुष्कं पञ्चकं तथा ।**
नामार्थ इति सर्वेऽमी पक्षाः शास्त्रे निरूपिताः ॥
(સંપા પં શ્રી. બાલકૃષ્ણ પંચોલી : 'વૈયાકરણભૂષણસાર' નામાર્થ નિર્ણય કારિકા ૨૫).

૪૬. **'पाणिन्याचार्यस्योभयं सम्मतम्'**
(સંપા. મ. મ વાસુદેવશાસ્ત્રી અભ્યંકર : 'સર્વદર્શનસંગ્રહ' પૃ. ૩૦૮). ભાંડારકર ઓરિયન્ટલ રિસર્ચ ઇન્સ્ટિટ્યૂટ, પૂના, ૧૯૨૪.

આકૃતિને અને અર્થો અભિમત છે તેમ બતાવ્યું છે.) પ્રાતિપદિક કે નામ (દા.ત. ગો:)માં 'ગો'એ પ્રાતિપદિક કે નામનો અર્થ ગોત્વ જાતિ છે; આ જાતિ જ પ્રવૃત્તિ નિમિત્ત કહેવાય છે, એટલે કે શબ્દનો અર્થનો બોધ કરાવનારી શકિતનું કારણ છે.[૪૭]

૪.૨.૧. [**ઞ**] હવે **चैत्र** પછી આવેલ '**सु**' (પ્રથમા વિ.એ.વ.)નો અર્થ એકત્વ સંખ્યા છે (અર્થાત્ એક જ ચૈત્ર, બે કે ત્રણ ચૈત્રો નહીં). (કેટલાકના મતે એકત્વ સંખ્યા એવો અર્થ **चैत्र** પ્રકૃતિ, (પ્રાતિપદિક)નો જ છે **सु** તો એ સંખ્યાનો કેવલ દ્યોતક કે સૂચકમાત્ર છે) આ એકત્વ સંખ્યા નામનો ગુણ, ગુણી એવા 'ચૈત્ર'માં '**गुणगुणिनोः समवायः**' અનુસાર સમવાય સંબંધથી રહે છે આ રીતે **भजति** અને **चैत्रः** પદનો અર્થ વ્યકિતશ: વિચારી; હવે એ બે પદોનો જોડીએ તો આ પ્રમાણે શાબ્દબોધ થાય.—'**चैत्राभिन्न-एकत्वविशिष्ट-कर्तृनिष्ठ' वर्तमान कालिकः प्रीत्यनुकूलः (प्रीत्यनुकूलसेवारूपो) व्यापार:**'

हरिम् :

૪ ૨ ૨ હવે **चैत्रो हरिं भजति** (**भजति चैत्रो हरिम्**)માં આવેલ **हरिम्** એ ત્રીજા પદનો વિચાર કરતાં '**हरि**'એ પદના પણ ઉપર આપેલ '**चैत्र**' પ્રમાણે અર્થો છે પણ સાથે '**हरि**' એ કર્મરૂપ પદ હોવાથી અર્થમાં થોડો ફરક થાય છે

हरि+अम् (**अम्** દ્વિતીયા વિભકિત એકવચનનો વિભકિત પ્રત્યય છે) **हरि**નો અર્થ 'હરિત્વવિશિષ્ટ હરિ' એમ પૂર્વ પ્રમાણે કરીશું

(૧) આ '**अम्**' પ્રત્યયનો અર્થ એકત્વ સંખ્યા છે (અથવા ઉપર કહ્યા મુજબ કેટલાકના મતે '**अम्**' એકત્વ સંખ્યાનો દ્યોતક છે (૨) '**अम्**'નો બીજો અર્થ કર્મત્વ કે કર્મ છે. અહીં **हरि** એ કર્મ હોવાથી હરિથી અભિન્ન કર્મ '**हर्यभिन्नकर्म**' કે 'હરિરૂપ કર્મ' એવો અર્થ થાય છે (૩) **अम्** પ્રત્યયનો અર્થ એકત્વ સંખ્યા, વિશેષ્ય એવા '**हरि**'માં સમવાય સંબંધથી રહે છે. (૪) આ એકત્વ સંખ્યાથી વિશિષ્ટ હરિ, તેની પછી આવતા **अमर्थ** કર્મત્વમાં વિશેષણ રૂપ છે, જ્યારે અમર્થ વિશેષ્યરૂપ છે (૫) આ **अमर्थ** કે કર્મત્વ, તેની પછી આવનાર પ્રીતિરૂપ ફલમાં વિશેષણ બને છે; અને પ્રીતિ વિશેષ્ય બને છે (૬) પ્રીતિરૂપ ફલ, જનકત્વ કે અનુકૂલત્વ સંબંધથી, તેની પછી આવનાર √**भज्** ધાતુના અર્થ સેવારૂપ વ્યાપારમાં વિશેષણ બને છે, અને સેવારૂપ વ્યાપાર વિશેષ્ય બને છે આ રીતે ધાત્વર્થ વ્યાપાર જ મુખ્યરૂપે પ્રતીત થાય છે

તેથી હવે '**चैत्रो हरिं भजति**' વાકયનો વૈયાકરણો પ્રમાણે આ રીતે શાબ્દ બોધ થાય છે: '**चैत्राभिन्न-एकत्वविशिष्ट-कर्तृनिष्ठः** (અથ ચ—વળી), **एकत्वविशिष्ट-हर्यभिन्नकर्मनिष्ठः वर्तमान-कालिक: प्रीत्यनुकूल. (सेवारूपो) व्यापार.**'

૫૦ હવે વૈયાકરણોને અભિમત આ જ શાબ્દ બોધને વધુ પરિષ્કૃત બનાવવા માટે તેમાં સંબંધોની યોજના, વિશેષણ વિશેષ્ય ભાવ વગેરેનો પણ નિર્દેશ કરવામાં આવે છે. આ રીતના શાબ્દ બોધને આપણે 'મહાશાબ્દ બોધ' નામ આપીશું.

---

૪૭. '**प्रकृतेः (शब्दानां अर्थबोधजननशक्तेः) निमित्तम् (प्रयोजकम्) तच्च वाच्यता-वच्छेदकं भवतीति ज्ञेयम्**' (ન્યાયકોશ : પૃ. ૫૩૪, પાદનોંધ).

આ 'મહાશાબ્દ બોધ'માં અમુક બાબતોનું ખાસ ધ્યાન રાખવાનું હોય છે : (૧) શબ્દોની સંબંધોની યોજના ઉપર ધ્યાન રાખવાનું છે એટલે કે પૂર્વનિરૂપિત (વાક્યમાં ગોઠવાતાં પ્રથમ) પદાર્થનો તેની પછી આવતા એટલે કે ઉત્તરપદાર્થમાં અન્વય કે તેનું સંયોજન કરવાનું હોય ત્યારે એ બે પદાર્થોના સંબંધ(સંસર્ગ)નું નામ આપવું પડે છે

(૨) શાબ્દ બોધમાં આવતા તે તે પદ(કે શબ્દ)થી કોઈ પદાર્થનું જ્ઞાન થાય ત્યારે એ જ પદથી તે પદાર્થના અવચ્છેદક (એટલે કે ખાસ વિશિષ્ટ) ધર્મનું પણ જ્ઞાન કરવામાં 'આવે છે (કારણ કે નાગૃહીતવિશેષણા બુદ્ધિર્વિશેષ્યમવગાહતે' જેમાં વિશેષણ (ધર્મ)નું જ્ઞાન થયું નથી તેવી બુદ્ધિ વિશેષ્યમાં પ્રવેશ કરતી નથી) સંસ્કૃત ન્યાયશાસ્ત્રની નવ્યન્યાયશૈલીથી લખાયેલ વાક્યોમાં 'અવચ્છેદક' (Limitor) પદ બહુ મહત્ત્વનું હોય છે 'અવચ્છેદક' શબ્દ અવ + √છિદ્ + ણ્વુલ્(અક) ઉપરથી બને છે આના (૧) વિધાયક[48] (૨) નિર્ધારક[49] (૩) નિર્ણાયક[50] (૪) કોઈ સીમા બાંધનાર એવા અર્થો થાય છે આ વિષે ઉદયનાચાર્યની કુસુમાંજલિના પરિશિષ્ટમાં કોવેલ (Cowell) પણ જ ચર્ચા કરે છે તેનો નિર્દેશ આથલ્ય અને બોડાસ સંપાદિત તર્કસંગ્રહમાં આપવામાં આવેલ છે[51]

(૩) વળી આ પ્રકારના વિસ્તૃત (મહા) શાબ્દ બોધ કરતી વખતે એક પદાર્થ જે વિશેષ્ય રૂપે હોય છે તે જ વિશેષ્યરૂપ પદાર્થ તેની પછી (ઉત્તર)ના પદાર્થની દૃષ્ટિએ પ્રકાર કે વિશેષણ બને છે આ એક જ પદાર્થની વિશેષણતા તથા વિશેષ્યતાની શૃંખલા જ્યાં સુધી પ્રધાન વિશેષ્યતા ન આવે ત્યાં સુધી ચાલુ રહે છે જોકે વિશેષણ અને પ્રકાર વચ્ચે થોડો ફરક છે જ્યાં એક જ વિશેષ્યને માટે એક વિશેષણ કરતાં વધુ વિશેષણો આવે ત્યાં મુખ્ય વિશેષણ પ્રકાર તરીકે ઓળખવામાં આવે છે દા.ત. 'સુન્દરોઽયં બાલકશ્ચપલ' (આ સુંદર બાળક ચપલ છે')માં સુંદરત્વ અને ચપલત્વ એમ બે વિશેષણો છે આમાં પણ સુંદરત્વ કેવળ વિશેષણ રૂપે છે, જ્યારે ચપલત્વ એ પ્રધાન વિશેષણ છે તેથી ચપલત્વને વિશેષણ કહેવા કરતાં પ્રકાર કહેવું વધુ ઉચિત છે પણ જ્યાં કોઈ વિશેષ્યને એક જ વિશેષણ છે દા.ત. 'નરઃ ચૈત્રઃ' અહીં નરસ્થિત નરત્વને વિશેષણ કે પ્રકાર પણ કહી

---

48 દા.ત. 'નીલં કમલમ્' (નીલ વર્ણનું કમળ) અહીં 'નીલ' વિશેષણગત નીલત્વ અવચ્છેદક (વિધાયક) છે આ નીલત્વ વિશેષણ, અન્ય વર્ણ (રંગ)વાળાં કમળોથી, નીલવર્ણના કમળના અવચ્છેદ કરે છે એટલે કે નીલવર્ણના કમળને અન્ય કમળોના વર્ણનાં કમળોથી જુદું પાડે છે

49 દા.ત. 'વૃક્ષે શાખાયાં પક્ષી' (વૃક્ષ ઉપરની ડાળ ઉપર પક્ષી છે) અહીં શાખા(ડાળ), પક્ષીના સ્થાનનું નિર્ધારણ (અવચ્છેદ) કરે છે તથા શાખા અવચ્છેદક (અને તેમાં પણ દેશાવચ્છેદક) એક ભાગની અવચ્છેદક છે

50 આ ત્રીજો 'નિર્ણાયક' અર્થ શાસ્ત્રચર્ચામાં વધુ પ્રચલિત છે આવો અવચ્છેદક નિર્ણાયક ધર્મ, કોઈ પણ ચોક્કસ પ્રકારની વ્યવસ્થા કરી આપે છે

51 વધુ માટે જુઓ તર્કસંગ્રહ સંપાદક આથલ્ય અને બોડાસ" દ્વિતીય સંસ્કરણ પરિશિષ્ટ ૨ પૃ૫, ૩૭૩, બોમ્બે સંસ્કૃત સીરિઝ, ૧૯૩૦

જ્ઞાન ટથ છે (દા.ત., 'ઘટો मठोऽन्वयार्थ नरत्वप्रकारकोऽयम्')[૫૧] ઘટ, નર, ચૈત્રમાં ઘટત્વ, નરત્વ, ચૈત્રત્વ વિશેષણ છે, જ્યારે ઘટ, નર, ચૈત્ર વિશેષ્ય છે. દરેક વિશેષ્યને ઓછામાં ઓછું એક વિશેષણ તો હોય છે, તે રીતે જોતાં ઘટ, નર, ચૈત્ર પદાર્થના જ્ઞાનમાં ઘટત્વ, નરત્વ, ચૈત્રત્વ વિશેષણ પ્રથમ ઉપસ્થિત થાય છે. આ વિશેષણ કાં તો જાતિરૂપ કે ઉપાધિરૂપ હોય છે. ચૈત્રમાં રહેલું 'ચૈત્રત્વ' ચૈત્ર સિવાય બીજા કોઈમાં રહેતું નથી. આ ચૈત્રત્વ ચૈત્રમાં સમવાય સંબંધને બદલે સ્વરૂપ સંબંધથી રહે છે એમ માનવું વધુ ઉચિત છે. ત્યાં 'चैत्रः चैत्रे स्वरूपेण तिष्ठति' એવી પ્રતીતિ થાય છે. (૪) આ મહાશાબ્દ બોધમાં 'अवच्छिन्न' એવા પદનો પણ વારંવાર ઉપયોગ થાય છે अव + छिद् + त (કર્મણિભૂત કૃદતનો क्त પ્રત્યય) ઉપરથી अवच्छिन्न શબ્દ બને છે. अवच्छिन्न એટલે (૧) વિશિષ્ટ Determined અર્થાત્ કોઈ પણ વિશેષણથી યુક્ત, વિશિષ્ટ, ઉપલક્ષિત (૨) વસ્તુ કે પદાર્થનો પોતાના વિશિષ્ટ ગુણો દ્વારા બીજી વસ્તુઓથી પૃથક્ (જુદી) સીમિત, કરેલ વસ્તુ. (Limited) આ રીતે આ अवच्छेदक, अवच्छिन्न વગેરે શબ્દો કે પરિભાષાના પ્રયોગથી તે તે પદાર્થને ચકાસવાથી શાબ્દ બોધમાં પૂર્વ પદાર્થ સાથેના ઉત્તર પદાર્થના જ્ઞાન કે સંબંધમાં વિશેષ પ્રકારની ચોકસાઈ આવે છે.

આ રીતે મહાશાબ્દ બોધ અંગેની પ્રાસંગિક બાબતોનો વિચાર કરી હવે चैत्रो हरिं भजति નો મહાશાબ્દ બોધ જોઈએ :

(૧) 'अभेदसम्बन्धावच्छिन्न-चैत्रत्वावच्छिन्न, (अथ च) समवायसम्बन्धावच्छिन्न-एकत्वावच्छिन्न प्रकारतानिरूपित, आख्यातार्थ-आश्रयत्वावच्छिन्न-विशेष्यत्वावच्छिन्न, [illegible]सम्बन्धावच्छिन्न-आश्रयत्वावच्छिन्नप्रकारतानिरूपिता' (व्यापारत्वावच्छिन्न विशेष्यता)

(२) समवायसम्बन्धावच्छिन्न-एकत्वावच्छिन्न-हरित्वावच्छिन्न-विशेष्यत्वावच्छिन्न, [illegible]सम्बन्धावच्छिन्न हरित्वावच्छिन्नप्रकारतानिरूपित-कर्मत्वावच्छिन्न-विशेष्यतावच्छिन्न, निरूपकत्वसम्बन्धावच्छिन्न-कर्मत्वावच्छिन्नप्रकारतानिरूपित,-प्रीतित्वावच्छिन्न विशेष्यतावच्छिन्न, जनकत्वसम्बन्धावच्छिन्न प्रीतित्वावच्छिन्न प्रकारतानिरूपिता (व्यापारत्वावच्छिन्न विशेष्यता)

(३) अथ च (વળી), अवच्छेदकत्वसम्बन्धावच्छिन्न-कालत्वव्याप्य वर्तमानत्वावच्छिन्न प्रकारतानिरूपिता व्यापारत्वावच्छिन्ना या (मुख्य) विशेष्यता, तादृशविशेष्यता-शाली परिष्कृतः (महा) शाब्दबोधः ।

આ મહાશાબ્દ બોધનો ગુજરાતીમાં સાર આ રીતે જોઈ શકાય : (૧) અભેદ સંબંધથી વિશિષ્ટ કે વિશેષિત ચૈત્રત્વથી વિશિષ્ટ એવો આખ્યાત (तिङ्)નો અર્થ આશ્રય (કર્તા) છે. (૨) વળી સમવાય સંબંધથી વિશિષ્ટ (अवच्छिन्न) જે એકત્વત્વ (એકત્વ સંખ્યાનું ભાન એકત્વત્વ રૂપે થાય છે)થી વિશિષ્ટ એવી પ્રકારતા (પ્રકારમાં રહેનાર ધર્મ પ્રકારતા કહેવાય છે અને વિશેષ્યમાં રહેનાર ધર્મ વિશેષ્યતા કહે છે.)થી નિરૂપિત એવો આખ્યાતાર્થ જે આશ્રય (કર્તા),

૫૧. આ માટેની વધુ ચર્ચા માટે જુઓ. ડૉ. બેલ્વાલકર સોલોમન, ઇન્ડિયન સેમેન્ટિક્સ, વોલ્યુમ ૨, પૃ ૭૬૮.

વિશેષ્યરૂપ છે. તેથી આ વિશેષ્યરૂપ વિશેષ્યતા, આખ્યાતાર્થ-આશ્રયત્વાવચ્છિન્ન-વિશેષ્યતા થઈ જોય એવાય છે.[54] હવે ચૈત્રથી અભિન્ન તિઙ્નો અર્થ કર્તા, પોતે વિશેષ્ય રૂપ હોવા છતાં, તેની પછી (ઉત્તરે)આવનાર ધાત્વર્થ વ્યાપારમાં વિશેષણ (કે પ્રકાર) રૂપે આવે છે, અને ધાત્વર્થ વ્યાપાર મુખ્ય બને છે.

આ પછી 'हरिम्' પદનો √भज् ધાત્વર્થ વ્યાપાર સાથે અન્વય કરવામાં આવતાં (૧) એકત્વથી વિશિષ્ટ એવી એકત્વ સંખ્યા જે हरिમાં સમવાય સંબંધથી રહે છે, તે હરિનિષ્ઠ વિશેષ્યતા હરિત્વથી વિશિષ્ટ છે. (૨) હરિત્વથી અવચ્છિન્ન કે વિશિષ્ટ વિશેષ્યતા, એ हरिની પછી આવતા 'કર્મત્વ' રૂપ અર્થમાં પ્રકારતા રૂપે થાય છે. અને કર્મત્વરૂપ અર્થમાં અભેદ સંબંધથી રહે છે. (૩) આ પછી 'કર્મત્વથી વિશિષ્ટ-વિશેષ્યતા' પછીના પ્રીતિરૂપ પદાર્થમાં, 'કર્મત્વથી વિશિષ્ટ પ્રકારતા' બને છે. (૪) હવે આ કર્મત્વાવચ્છિન્ન પ્રકારતાથી નિરૂપિત (નિરૂપિત=જેનું નિરૂપણ થાય છે તે), પ્રીતિ વિશેષ્ય બને છે, એટલે કે પ્રીતિત્વાવચ્છિન્ન વિશેષ્યતા છે. (૫) હવે આ પ્રીતિ (ફલ) રૂપ વિશેષ્યતા, તેની પછી આવનાર મુખ્ય (સેવારૂપ) વ્યાપારમાં પ્રકારકો વિશેષણ બને છે. અહીં પ્રીતિરૂપ ફલ તથા સેવારૂપ વ્યાપારમાં અનુકૂલતા કે જનકતા સંબંધ છે. (જન્ય એટલે જે ઉત્પન્ન થાય છે તે, અને જનક એટલે ઉત્પન્ન કરે છે તે. આ જન્ય અને જનક પદાર્થમાં રહેલ ધર્મને જન્યતા અને જનકતા એવું નામ આપવામાં આવે છે.

भजति (૧) આ પછી भजति વર્તમાનકાળની ક્રિયામાં સૌ પ્રથમ તો અખંડ કે સામાન્યકાલ અવચ્છેદક (વિશેષક કે નિયામક) બને છે. વળી આ સામાન્ય કાલ વ્યાપક છે. અને સામાન્ય કાલથી વિશિષ્ટ એવો વર્તમાનકાલ વ્યાપ્ય છે. (૨) આ બન્ને કાલ વચ્ચે અવચ્છેદ્યત્વ સંબંધ છે. એટલે કે સામાન્ય કાલ અવચ્છેદક (સીમા બાંધનાર) છે, અને વર્તમાન કાલ અવચ્છેદ્ય (સીમિત) બનેલ છે. (૩) આ વર્તમાનકાલ પણ પછીના મુખ્ય વ્યાપારમાં પ્રકાર વિશેષણ બને છે, અને વ્યાપાર, મુખ્ય (વિશેષ્ય) રૂપે રહે છે.

આ રીતે વૈયાકરણોની દૃષ્ટિએ 'चैत्रो हरिं भजति'નો મહાશાબ્દબોધનું સ્વરૂપ નક્કી કરવામાં આવે છે.

૬.C. મીમાંસકોની દૃષ્ટિએ 'चैत्रो हरिं भजति'નો શાબ્દબોધ :

મીમાંસકો ભાવના મુખ્ય વિશેષ્યક શાબ્દ બોધ માને છે, તે આપણે આ પૂર્વે જોઈ ગયા છીએ. હવે મીમાંસકોની દૃષ્ટિએ 'चैत्रो हरिं भजति' વાક્યમાં આવેલ એક એક પદનો અર્થ વિચારીએ.

---

૫૩. भजति જેવા સ્થળોમાં આખ્યાત, કે તિઙ્ કે ધાતુ પ્રત્યયથી સંખ્યા એવો અર્થ પણ થાય છે તે આ પૂર્વે આપણે જોયું છે. તો અહીં चैत्रःમાં આવેલ પ્રથમા વિભક્તિનો અર્થ પણ (એકત્વ)સંખ્યા એમ છે. હવે આ બંને સંખ્યાઓ એક હોવાથી તે બંનેને અભિન્ન ગણવામાં આવે છે; અને તેમાં તિઙ્ના અર્થરૂપ એવી સંખ્યાને મુખ્ય ગણવામાં આવે છે. પછી આ તિઙર્થ સંખ્યા, તિઙર્થ કર્તામાં વિશેષણ રૂપ બને છે.

૬.૧.૧. ચૈત્રઃ

ચૈત્ર+સુમાં ચૈત્ર એ (પ્રાતિપદિક, પ્રકૃતિ કે અંગ કે મૂળ શબ્દ) પદનો અર્થ 'જાતિ' છે એમ મીમાંસકો માને છે. તેથી ચૈત્રનો અર્થ ચૈત્રત્વ થાય છે, આ પછી ચૈત્રત્વ જાતિથી 'ચૈત્ર' એવી પુરુષ વ્યક્તિનો આક્ષેપ થાય છે.[૫૪]

૬.૧.૨. હવે ચૈત્ર પછી આવેલ સુ વિભક્તિ પ્રત્યયનો અર્થ સંખ્યા લિંગ અને કારક એવા ત્રણ અર્થો થાય છે. (૨) આમાંથી સંખ્યા અને લિંગ 'ચૈત્ર' પદ (પ્રાતિપદિક)માં આશ્રયતા (કે આધેયતા) સંબંધથી રહે છે. (આ આધેયતા કહેવાતાં, માણસને પોતાની બુદ્ધિમાં અધિકરણતાનું પણ ભાન થઈ જાય છે. આધેય એટલે રહેવા માટે યોગ્ય, રહેનાર પદાર્થ. અને અધિકરણ એટલે આધાર, પદાર્થ જેમાં રહે છે તે સ્થાન. હવે આ આધારમાં આધારતા અને આધેયમાં આધેયતા ધર્મ રહે છે) એટલે કે ચૈત્ર આધાર છે અને લિંગ, સંખ્યા તથા પ્રથમા કારક રૂપ અર્થ આધેય છે.

૬.૨.૧. **हरिम्**—हरि + अम्‌માં 'हरि' પદનો 'ચૈત્ર'ની માફક જાતિ એવો અર્થ, અને તે જાતિથી હરિ 'વ્યક્તિ'નો આક્ષેપ થાય છે.

૬.૨.૨. अम् પ્રત્યયના અર્થ (૧) સંખ્યા લિંગ અને કર્મ (કર્મત્વ) છે, (૨) આમાંથી પ્રથમ બે લિંગ અને સંખ્યા, હરિ પદમાં આધેયતા સંબંધથી રહે છે. (૩) જ્યારે પ્રાતિપદિક हरि નો અર્થ हरि, अम्‌ના અર્થ કર્મત્વ (કર્મ)માં આધેયતા સંબંધથી રહે છે. એટલે કે પ્રાતિપદિકાર્થ 'હરિ' આધેય છે. અને કર્મ આધાર છે.

૬.૩.૧. भजति (૧) √भज्+अ+तिमां √भज् ધાતુનો અર્થ ફલ અને વ્યાપાર છે. આમાં ધાતુનો અર્થ ફલ (પ્રીતિરૂપ ફલ એ અંશ), આ જ ધાતુના અર્થ વ્યાપારમાં જનકતા સંબંધથી અન્વિત (સંયોજિત) થાય છે. એટલે કે ફલજન્ય છે, અને વ્યાપાર જનક (ઉત્પાદક) છે.

૬.૩ ૨. 'भजति'માં तिङ् (ति પ્રત્યય)નો અર્થ ભાવના સંખ્યા અને કાલ છે. (૧) આમાં સૌ પ્રથમ ભાવનામાં ધાત્વર્થ વ્યાપારનો કર્તૃત્વ કે કરણત્વ રૂપે સંબંધ થાય છે.[૫૫] એટલે કે 'फलजनकव्यापारकर्मिका' અથવા 'फलजनकव्यापारकरणिका भावना' એવો અર્થ થાય છે. (૨) આજ ભાવનામાં हरिम् (હરિનિષ્ઠ)માં આવેલ કર્મત્વનો ઉદ્દેશ્યરૂપે અન્વય થાય છે. એટલે કે 'कर्मत्वोद्देश्यिका भावना' (૩) 'भजति'માંના तिङ्‌નો અર્થ જે સંખ્યા છે, તેનો અન્વય ચૈત્રપદ (જાત્યાક્ષિપ્ત વ્યક્તિ)માં આધેયતા સંબંધથી અન્વય થાય છે. (૪) 'भजति'માંના તિઙર્થ કાલનો, ત્યાં જ તિઙર્થ ભાવનામાં આધેયતા સંબંધથી અન્વય થાય છે. એટલે કે ભાવના આધેય છે અને કાલ આધાર છે.

---

૫૪. जातिमेवाकृतिम्प्राहुर्व्यक्तिराश्रियते यया।

(કુમારિલ ભટ્ટ: શ્લોકવાર્તિક: સં. તૈલંગ રામશાસ્ત્રી: ચોખંબા સંસ્કૃત સીરિઝ, પૃ. ૫૪૬).

૫૫. 'अतश्च कर्तृत्व-करणत्वान्यतरसंसर्गेणैव, सर्वत्र भावनायां धात्वर्थस्यान्वयः'।

(ખંડદેવ : ભાટ્ટરહસ્ય પૃ. ૨૩)

૬.૪.૦. તેથી મીમાંસકોના મત પ્રમાણે 'चैत्रो हरिं भजति'ના શાબ્દ બોધ આ રીતે થાય છે, 'एकत्वविशिष्ट-पुंस्त्वविशिष्ट-चैत्रनिष्ठ-कर्तृत्वसमानाधिकरणा एकत्वविशिष्ट-पुंस्त्वविशिष्ट-हरिनिष्ठकर्मत्वनिष्ठा वर्तमानकालिकी प्रीत्यनुकूला भावना.'

૬.૪.૧. આનો ગુજરાતી આશય આ રીતે કહી શકાય : 'એકત્વવાળી વિશિષ્ટ તથા પુંસ્ત્વ (પુંલિંગ)થી વિશિષ્ટ અને જયાં કર્તૃત્વ રહે છે તે જ ચૈત્રરૂપ કર્તામાં રહેનારી અને એકત્વવાળી વિશિષ્ટ તથા પુંસ્ત્વથી વિશિષ્ટ હરિરૂપ કર્મમાં રહેનારી પ્રીતિને જન્માવનારી વર્તમાનકાળવાળી ભાવના. (શાબ્દ બોધ એક એવી વસ્તુ છે કે તેનું સ્વરૂપ જેટલું વધારવું હોય તેટલું વધારી શકાય. દા.ત. આ મીમાંસકોના શાબ્દ બોધમાં 'પુંસ્ત્વ' એ અંશ ઉમેરવામાં આવ્યો છે. આવું જ પુંસ્ત્વ વૈયાકરણો અને નૈયાયિકોના શાબ્દ બોધમાં પણ ઉમેરી શકાય.). અહીં વધુ વિસ્તાર ન થાય એ માટે મીમાંસકોના મતે મહાશાબ્દબોધ આપ્યો નથી, તેવી જ રીતે નૈયાયિકોના હવે પછી ચર્ચાનારા શાબ્દબોધમાં પણ મહાશાબ્દબોધ આપ્યો નથી.

૭.૦. નૈયાયિકોની દૃષ્ટિએ 'चैत्रो हरिं भजति'નો શાબ્દબોધ :

નૈયાયિકો પ્રથમાન્તાર્થ મુખ્ય વિશેષ્યક શાબ્દ બોધ માને છે, તે આપણે પૂર્વે જોઈ ગયા. હવે તેમની દૃષ્ટિએ 'चैत्रो हरिं भजति' વાકયમાં આવેલ એક એક પદનો અર્થ વિચારીએ.—

૭.૧. चैत्र+सुમાં चैत्र એ મૂળ શબ્દ (પ્રાતિપદિક)ના જાતિ, આકૃતિ અને વ્યકિત એમ ત્રણ અર્થો નૈયાયિકો પ્રમાણે થાય છે.[૫૬] વળી ન્યાયસિદ્ધાંત મુકતાવલી પણ આજ બાબતનું સમર્થન કરે છે.[૫૭] આમાં આકૃતિનો અર્થ 'અવયવ સંસ્થાન' (તે તે વ્યકિતના અવયવોનો ઘાટ કે રચના છે). દા.ત., 'गौः' (ગાય)માં ગોત્વજાતિ અને તેની સાથે તેના ગળાની ગોદડી (सास्ना) એ આકૃતિ છે. અને गो (ગાય) વ્યકિત છે.

૭.૧.૨. चैत्र પછી આવેલ सु પ્રત્યયનો અર્થ સંખ્યા (એકત્વ સંખ્યા) છે. (એકજ ચૈત્ર, બે કે ત્રણ ચૈત્રો નહીં) આ સંખ્યા 'चैत्र'માં સમવાય સંબંધથી રહે છે. સંખ્યા ગુણ છે, અને ચૈત્ર ગુણી છે તેથી 'गुणगुणिनोः समवायः' છે.

૭.૨.૧. हरिम्

हरि+अम् (દ્વિતીયા વિભકિત એ. વ.નો પ્રત્યય). આમાં હરિનો અર્થ ઉપર્યુકત 'ચૈત્ર'ની જેમ છે.

૭.૨.૨. અહીં 'अम्' પ્રત્યયના સંખ્યા અને કર્મત્વ એમ બે અર્થો છે. આમાં (૧) સંખ્યા- એકત્વ સંખ્યા-નો સંબંધ, ઉપરના 'चैत्रः'ની જેમ સમવાય સંબંધથી હરિમાં થાય છે. (૨) વળી 'अम्'એ દ્વિતીયા વિભકિતના અર્થ કર્મત્વમાં, हरि (પ્રાતિપદિક)નો 'निरूपकत्व' સંબંધથી અન્વય થાય છે. હરિ નિરૂપક છે, અને કર્મત્વ નિરૂપ્ય છે.

---

૫૬. 'व्यक्त्याकृतिजातयस्तु पदार्थः' (ન્યાયસૂત્ર, ૨.૨.૬૮,

૫૭. 'शक्तिः जात्याकृतिविशिष्टव्यक्तौ विभाव्यते'

(સંપા. કૃષ્ણવલ્લભાચાર્ય, ન્યાયસિદ્ધાંત મુકતાવલી, પૃ. ૩૧૪).

૭.૩.૧. भजति

(૧) √भज् ધાતુનો અર્થ નૈયાયિકો પ્રમાણે ફલાવચ્છિન્ન (ફલથી વિશિષ્ટ) વ્યાપાર છે. (૨) हरिम्માં આવેલ अम्ના અર્થ કર્મત્વનો આશ્રયતા (કે આધેયતા) સંબંધથી ધાત્વર્થ ફલમાં અન્વય થાય છે. એટલે કર્મ આધાર છે, અને ફલ આધેય છે. (૩) આ પછી કર્મત્વ વિશિષ્ટ ફલનો અનુકૂલતા કે જનકતા સંબંધથી ધાત્વર્થ વ્યાપારમાં અન્વય થાય છે. એટલેકે ફલજન્ય છે અને વ્યાપારજનક છે.

૭.૩.૨. આ પછી भजतिમાં આવેલ 'तिप्'નો અર્થ નૈયાયિકો પ્રમાણે (૧) કૃતિ કે યત્ન) થાય છે, અને આ જ કૃતિથી તેના આશ્રય (કૃત્યાશ્રય) કર્તાનો આક્ષેપ થાય છે. (૨) વળી તિઙ્ના અર્થો કાલ અને સંખ્યા છે (૩) નૈયાયિકોના આ શાબ્દ બોધમાં 'કૃત્યાશ્રય' કર્તા જ મુખ્ય હોવાથી તિઙર્થ કૃતિમાં, ધાત્વર્થ ફલાવચ્છિન્ન વ્યાપારનો જનકતા સંબંધથી અન્વય થાય છે (એટલે કે વ્યાપાર જનક છે, અને કૃતિ જન્ય છે). (૪) તિઙર્થ કૃતિનો તિઙર્થ કાલમાં આધેયતા સંબંધથી અન્વય થાય છે. (એટલે કે કાલ આધાર છે અને કૃતિ આધેય છે.) (૫) તિઙર્થ સંખ્યાનો સમવાય સંબંધથી ચૈત્ર પદાર્થમાં અન્વય થાય છે. નૈયાયિકો चैत्रोत्तर (ચૈત્ર પછી આવેલ) 'सु'નો અર્થ 'સંખ્યા (એકત્વ)નો આદર કરે છે તેથી તેઓ 'ति'નો અર્થ સંખ્યા માનવાના પક્ષમાં નથી. (૬) આ જ ચૈત્ર'પદાર્થમાં, ધાત્વર્થ ફલાવચ્છિન્ન (ધાતુના અર્થ ફલથી વિશિષ્ટ), કાલથી વિશિષ્ટ કૃતિ (—પ્રયત્ન)નો અન્વય થાય છે. આ કૃતિ (યત્ન) ગુણ છે, અને 'ચૈત્ર' ગુણી છે. તેથી 'गुणगुणिनोः समवायः' છે. આ રીતે નૈયાયિકોના મતમાં પ્રથમા વિભક્ત્યન્ત 'ચૈત્ર' પદાર્થ મુખ્ય છે.

૭.૩.૩. તેથી નૈયાયિકો અનુસાર चैत्रो हरिं भजति શાબ્દબોધ આ રીતે થાય: 'एकत्वविशिष्ट-पुंस्त्वविशिष्ट-हर्यभिन्नकर्मनिष्ठ-वर्तमानकालिक-प्रीत्यनुकूलव्यापारजन्यकृत्याश्रयः, एकत्व-विशिष्टपुंस्त्वविशिष्ट कर्त्रभिन्नश्चैत्रः'।

૭.૩.૪. અર્થાત્ :'એકત્વ(-ત્ર)થી વિશિષ્ટ, પુંલિંગત્વથી વિશિષ્ટ એવા હરિરૂપ કર્મમ રહેલ, વર્તમાનકાલિક પ્રીતિને અનુકૂલ વ્યાપારથી ઉત્પન્ન થનાર કૃતિ (યત્ન)નો આશ્રય, એકત્વ-(ત્વ)થી વિશિષ્ટ તથા પુંસ્ત્વથી વિશિષ્ટ કર્તાથી અભિન્ન એવો ચૈત્ર.'

૮.૦. શાબ્દ બોધનું એક બીજુ ઉદાહરણ : આ બીજા ઉદાહરણમાં કેટલીક અન્ય બાબતોનો પણ નિર્દેશ કરવામાં આવ્યો છે. 'देवदत्तः तण्डुलान् पचति' (દેવદત્ત ચોખા રાંધે છે). આ કર્તરિ પ્રયોગવાળાં વાક્યમાં છે. અહીં √पच् ધાતુનો 'विक्लित्त्यनुकूलो व्यापारः' છે. આમાં वि + क्लिद् + ति ઉપરથી 'विक्लित्ति' શબ્દ બને છે. (तण्डुलविक्लित्ति એટલે ચોખા પોચા થવા તે). અહીં 'देवदत्त. तण्डुलान् पचति'નો એવો અર્થ થાય કે 'દેવદત્ત ચોખાના દાણા પોચા થાય એવી ક્રિયા (વ્યાપાર) કરે છે.

૮.૧.૧. આથી વ્યાપાર કે ક્રિયા મુખ્ય વિશેષ્યક શાબ્દ બોધ માનનારા વૈયાકરણો પ્રમાણે 'देवदत्ताभिन्नकर्तृकः, तण्डुलाभिन्नकर्मवृत्ति (કે निष्ठ)—विक्लित्त्यनुकूलो व्यापारः' इति क्रियामुख्य विशेष्यको बोधः' આવો શાબ્દ બોધ થાય એમ ન્યાયકોશ બતાવે છે.[૫૮] અર્થાત્ 'દેવદત્તથી અભિન્ન કર્તાવાળો, તંડુલથી અભિન્ન એવા કર્મ (તંડુલ)માં રહેનાર વિક્લિત્તિ

---

૫૮. ન્યાયકોશ, પૃ. ૩૫૪, પાદનોંધ.

(કુષ કુલ)ને માટે અનુકૂલ એવી ક્રિયા (વ્યાપાર). (આ વ્યાપાર અગ્નિમાં ફૂત્કાર, સ્થાલી (તપેલી)નું અધઃસ્થાપન આદિ છે.

૮.૧.૨. હવે માનો કે 'देवदत्तेन तण्डुलः पच्यते' એવો કર્મણિ પ્રયોગ હોય તો વૈયાકરણો પ્રમાણે આ રીતે શાબ્દ બોધ થાય :— देवदत्ताभिन्नकर्तृको यो व्यापारस्तज्जन्या तण्डुलाभिन्नैककर्मनिष्ठा विक्लित्तिः'[૫૯] અર્થાત્ 'દેવદત્તથી અભિન્ન એવા કર્તાવાળો જે વ્યાપાર, તે વ્યાપારથી ઉત્પન્ન થનાર, તંડુલથી અભિન્ન એવા એક કર્મમાં રહેનાર વિક્લિત્તિ.

૮.૨.૦. મીમાંસકો પ્રમાણે 'देवदत्तः तण्डुलान् पचति'નો શાબ્દ બોધ : 'एकदेवदत्त-कर्तृत्व समानाधिकरणा, एकत्वविशिष्ट-पुंस्त्व विशिष्ट तण्डुलाभिन्नकर्मनिष्ठा वर्तमानकालिकी विक्लित्त्यनुकूला भावना'[૬૦] અર્થાત્ 'એક દેવદત્તમાં રહેનાર જે કર્તૃત્વ, અને તેની સાથેજ એક જ આધારમાં રહેનારી, બહુત્વ તથા પુંલિંગત્વથી વિશિષ્ટ એવા તંડુલથી અભિન્ન કર્મમાં રહેનાર વર્તમાન કાલીન વિક્લિત્તિ, તેની જનક ભાવના.

૮.૩.૧. 'देवदत्तः तण्डुलान् पचति' આ કર્તરિ પ્રયોગનો નૈયાયિકો પ્રમાણે આ રીતનો શાબ્દ બોધ છે 'तण्डुलवृत्तिविक्लित्त्यनुकूलकृतिमानेकत्व विशिष्टो देवदत्तः'[૬૧] અર્થાત્ 'તંડુલમાં રહેનાર વિક્લિત્તિને અનુકૂલ (કે જનક) એવી કૃતિવાળો એકત્વથી વિશિષ્ટ દેવદત્ત'.

૮.૩.૨ 'देवदत्तेन तण्डुलः पच्यते' આ કર્મણિ પ્રયોગનો નૈયાયિકો પ્રમાણે આ રીતનો શાબ્દ બોધ થાય. 'देवदत्तसमवेता या कृतिस्तज्जन्यो यो व्यापारस्तज्जन्या या विक्लित्तिः तदाश्रय. एकत्वविशिष्टः तण्डुलः इति' बोध[૬૨] અર્થાત્ 'દેવદત્તમાં સમવાયસંબંધથી રહેનાર જે કૃતિ (યત્ન), તે કૃતિથી જન્ય એવો વ્યાપાર, તે વ્યાપારથી જન્મવા યોગ્ય (જન્ય) એવી વિક્લિત્તિ, તે વિક્લિત્તિના આધારરૂપ બહુત્વ (બહુવચનમાં આવેલ) સંખ્યાવાળો તંડુલ.

૯૦ આ રીતે વિવિધ સંપ્રદાયો પ્રમાણે 'देवदत्तः तण्डुलान् पचति' એ વાક્યનો શાબ્દ બોધ વિચારી વૈયાકરણ મતે જરા વધુ પરિષ્કૃત સરણિથી આનો મહાશાબ્દ બોધ વિચારીએ. આ રીતનો શાબ્દ બોધ કરતાં પહેલાં વાક્યમાં આવેલ પૂર્વ (પહેલાંના) પદનો, પછી (ઉત્તર)ના પદ સાથે કયા સંબંધથી અન્વય થાય છે તે જોવાથી, શાબ્દ બોધની પદ્ધતિ સરલ બની જાય છે. તેથી આવાં સ્થળોમાં શાસ્ત્રાર્થની સરણિ પ્રમાણે સંબંધ તથા અન્વય પદ્ધતિનું નિરૂપણ થાય છે તે આકાર સંસ્કૃતમાં પંડિતપ્રવર શ્રી બાલકૃષ્ણ પંચોલીજીએ જે પ્રમાણે કર્યો છે.[૬૩] તેનો ગુજરાતી અર્થ આ રીતે છે. देवदत्तः पचतिમાં (૧) દેવદત્ત પદાર્થનો તિઙર્થ કર્તામાં અભેદથી અન્વય થાય છે (૨) તિઙ્નો અર્થ જે એકત્વ સંખ્યા છે, તેનો તિઙર્થ કર્તામાં સમવાય સંબંધથી અન્વય થાય છે. (૩) તિઙના અર્થ કર્તા (દેવદત્તથી અભિન્ન કર્તા)નો ધાત્વર્થ

---

૫૯. એજન, પૃ. ૩૫૫, પાદનોંધ

૬૦. એજન, પૃ. ૩૫૫, પાદનોંધ.

૬૧ ન્યાયકોશ, પૃ. ૩૫૫, પાદનોંધ.

૬૨. ન્યાયકોશ, પૃ. ૩૫૫, પાદનોંધ.

વ્યાપારમાં નિષ્ઠત્વ (વૃત્તિત્વ કે આશ્રિતતા) સંબંધથી, અન્વય થાય છે (૪) (જ્યારે) તિઙ્નો અર્થ વર્તમાનકાળનો અવચ્છેદકતા સંબંધથી વ્યાપારમાં અન્વય થાય છે.

હવે 'तण्डुलान् पचति'નો અન્વય બોધ કરતાં સંસ્કૃતમાં ચર્ચા આ રીતે થાય છે: 'तण्डुलानित्यत्र तण्डुलपदार्थस्य शस्प्रत्ययार्थकर्मणि अभेदेन अन्वयः। (तण्डुलाभिन्नं कर्म). तण्डुलाभिन्नकर्मत्वस्य निरूपितत्वसम्बन्धेन धात्वर्थविक्लित्तौ अन्वयः। विक्लित्तेश्च जनकत्वसम्बन्धेन व्यापारेऽन्वयः। आख्यातार्थवर्तमानकालस्य च अवच्छेदकत्वसम्बन्धेन व्यापारेऽन्वयः', (આનો ગુજરાતી અર્થ વિચારીએ એ પહેલાં આ વાત ધ્યાનમાં રાખવાની છે કે 'કોઈ પણ વાક્યમાંના શાબ્દબોધમાં પૂર્વ પૂર્વપદ, ઉત્તર ઉત્તરપદ સાથે કોઈ ને કોઈ સંબંધથી જોડાય છે.) (૧) 'तण्डुलान् पचति'માં તંડુલ પદાર્થનો, અભેદ સંબંધથી, (शस् પ્રત્યય (દ્વિતીયા વિભક્તિ બ.વ.નો પ્રત્યય)ના અર્થ કર્મમાં અન્વય થાય છે. (૨) વળી આ સાથે જ બહુવચનની शस् પ્રત્યયથી નિર્દિષ્ટ બહુત્વ સંખ્યાનો સમવાય સંબંધથી તંડુલાભિન્ન કર્મમાં અન્વય થાય છે. (૩) शस् પ્રત્યયના અર્થ કર્મત્વનો નિષ્ઠત્વ સંબંધથી ✓पच् ધાતુના અર્થ વિક્લિત્તિરૂપ ફળમાં અન્વય થાય છે (૪) વિક્લિત્તિનો જનકત્વ સંબંધથી, (ધાત્વર્થ) વ્યાપારમાં અન્વય થાય છે. (૫) વળી આખ્યાત (તિઙ્) પ્રત્યયના અર્થરૂપ વર્તમાનકાળનો અવચ્છેદત્વ (વ્યાવર્તકત્વ) સંબંધથી વ્યાપારમાં અન્વય થાય છે

૯૧૦ 'देवदत्तः तण्डुलान् पचति' આ વાક્યમાં મહાશાબ્દ બોધ માટે અન્વય યોજનાની આટલી પૂર્વભૂમિકા બાંધી હવે આ મહાશાબ્દબોધનું સ્વરૂપ જોઈએ

૯૧૧ देवदत्तः (१) अभेदसम्बन्धावच्छिन्ना देवदत्तत्वावच्छिन्न प्रकरता निरूपित (२) समवाय सम्बन्धावच्छिन्न-एकत्वत्वावच्छिन्न-प्रकारता निरूपित, आश्रयत्वावच्छिन्न-विशेष्यत्वावच्छिन्न, (३) आधेयत्वसम्बन्धावच्छिन्न आश्रयत्वावच्छिन्न प्रकारता निरूपिता,

૯૧૨ तण्डुलान्—(अथ च) (४) समवायसम्बन्धावच्छिन्न-बहुत्वत्वावच्छिन्न-प्रकारता निरूपित-तण्डुलत्वावच्छिन्न-विशेष्यत्वावच्छिन्न (५) अभेद सम्बन्धावच्छिन्न-तण्डुलत्वावच्छिन्न प्रकारतानिरूपित, कर्मत्वावच्छिन्न विशेष्यत्वावच्छिन्न, (६) आधेयत्व सम्बन्धावच्छिन्न कर्मत्वावच्छिन्न प्रकारतानिरूपित, विक्लित्तित्वावच्छिन्न-विशेष्यतावच्छिन्न (७) अनुकूलत्व सम्बन्धावच्छिन्न विक्लित्तित्वावच्छिन्न प्रकारतानिरूपिता च या वर्तमानकालावच्छिन्न व्यापारत्वावच्छिन्न विशेष्यता तच्छाली (शाब्द बोध)[९४]

---

६३ 'देवदत्तपदार्थस्य अभेदेन, तिङर्थैकत्वस्य च समवायसम्बन्धेन तिङर्थकर्तरि अन्वयः। तिङर्थकर्तुश्च निष्ठत्वसम्बन्धेन, तिङर्थवर्तमानकालस्य चावच्छेदकत्व सम्बन्धेन व्यापारेऽन्वयः'

(સંપા પં. શ્રી બાલકૃષ્ણ પંચોલીજી, વૈયાકરણ ભૂષણસાર, પ્રભાટીકા, પૃ ૩૦).

૬૪. પં શ્રી. બાલકૃષ્ણ પંચોલી વૈયાકરણભૂષણસાર . પ્રભાટીકા, પૃ. ૩૦-૩૧).

देवदत्तः (पचति)નેા શાબ્દ બેાધ : અર્થાત્ (૧) અભેદ સંબંધથી વિશિષ્ટ[૧૫] દેવદત્તત્વથી-વિશિષ્ટ એવી પ્રકારતા (વિશેષણતા)થી નિરૂપિત થયેલ (તિબર્થ કર્તા), (૨) સમવાય સંબંધથી વિશિષ્ટ, એકત્વ(ત્વ)થી વિશિષ્ટ એવી પ્રકારતાથી નિરૂપિત થયેલ (તિબર્થ કર્તા) (૩) આશ્રયત્વ (તિબર્થ કર્તા)થી વિશિષ્ટ એવી વિશેષ્યતાથી વિશિષ્ટ થયેલ અને આશ્રયત્વ (તિબર્થ કર્તા)માં રહેલી પ્રકારતાથી વિશિષ્ટ[૧૬] એવેા વ્યાપાર છે

तण्डुलान् (पचति)—હવે तण्डुलान् પદનેા વિચાર કરતાં (૪) સમવાય સંબંધથી વિશિષ્ટ બહુત્વ (ત્વ)થી વિશિષ્ટ પ્રકારતાથી નિરૂપિત થયેલ (તંડુલત્વ), આ તંડુલત્વથી વિશિષ્ટ વિશેષ્યત્વ (વિશેષ્યતા)થી વિશિષ્ટ (એટલે એક રીતે તેા તંડુલ જ), (૫) અભેદ સંબંધથી વિશિષ્ટ તંડુલત્વ વિશિષ્ટ પ્રકારતાથી નિરૂપિત એવી કર્મત્વથી વિશિષ્ટ વિશેષ્યતાથી વિશિષ્ટ (એટલે એક રીતે તેા કર્મ જ), (૬) આધેયત્વ સંબંધથી વિશિષ્ટ કર્મત્વથી વિશિષ્ટ પ્રકારતાથી નિરૂપિત થયેલ વિકિલત્તિ (તંડુલનું ભાત (ओदन) રૂપે પરિવર્તન=तण्डुल शिथिलीकरण રૂપ ફલ)થી વિશિષ્ટ એવી વિશેષ્યતાથી નિરૂપિત (એટલે એકરીતે તેા વિકિલત્તિ જ (૭) અનુકૂલત્વ (જનકત્વ) સંબંધથી વિશિષ્ટ, વિકિલત્તિત્વથી વિશિષ્ટ પ્રકારતાથી નિરૂપિત થયેલા વર્તમાનકાલથી વિશિષ્ટ એવેા વ્યાપાર છે.

૧૦.૧.૧. આ રીતે થયેલા ઉપર્યુક્ત શાબ્દ બેાધની રચનામાં પ્રકાર, સંબંધ, અને વિશેષ્યની દૃષ્ટિએ ક્રાના આ વિચાર નીચે મુજબ બતાવી શકાય.

देवदत्तः पचतिમાં **देवदत्त** અને **पचति**ના તિબર્થમા ત્રણ સંબંધેા પ્રતીત થાય છે

પ્રકાર	સંબંધ	વિશેષ્ય
(૧) (A) એકત્વના	(૧) સમવાય સંબંધથી	(૧) તિઙર્થકર્તામાં અન્વય થાય છે.
(B) દેવદત્તના	(૨) અભેદ સંબંધથી	(૨) તિઙર્થ કર્તામાં થાય છે
(૨) તિઙર્થ કર્તાનેા	(૩) આધેયત્વ સંબંધથી	(૩) વ્યાપારમાં અન્વય થાય છે.

૧૦.૨.૧ **तण्डुलान् पचति**માં શાબ્દબેાધ વખત ચાર સંબંધેા પ્રતીત થાય છે તે આ રીતે

પ્રકાર	સંબંધ	વિશેષ્ય
(૧) બહુત્વનેા	સમવાય સંબંધથી	તંડુલમાં અન્વય થાય છે
(૨) તંડુલનેા	(૨) અભેદ સંબંધથી	કર્મત્વમાં અન્વય થાય છે
(૩) કર્મત્વનેા	આધેયતા સંબંધથી	વિકિલત્તિમાં અન્વય થાય છે.
(૪) વિકિલત્તિનેા	જનકત્વ સંબંધથી	વ્યાપારમાં અન્વય થાય છે -

---

૬૫ શાબ્દ બેાધની વાકયરચનામાં સામાન્ય રીતે સંબધ પહેલા દર્શાવાય છે. આથી અમુક પ્રથમ પદાર્થ તેની પછી (ઉત્તરે) આવેલા પદાર્થમાં કયા સંબંધથી રહે છે તેનું જ્ઞાન થાય છે.

૬૬. ન્યાયશાસ્ત્રનેા એક નિયમ છે કે [A] **प्रकारता समानाधिकरणा विशेष्यता** કે **विशेष्यतासमानाधिकरणा प्रकारता** હેાવી જોઈએ અર્થાત્ પ્રધાન પદાર્થ સિવાય બાકીના પદાર્થ વિશેષ્ય રૂપે અને પ્રકારરૂપે એમ બંને રીતે ભાસિત થાય છે તેથી અહીં તિબર્થ કર્તા વિશેષ્યરૂપે અને પ્રકાર (વિશેષણ) રૂપે એમ બંને રીતે જ્ઞાનગેાચર થાય છે આ રીતે એક જ પદાર્થમાં રહેલ વિશેષ્યતા અને પ્રકારતાથી એક જાતની વધુ ચેાકસાઈ અને નિશ્ચિતતા રહે છે. (B) હવે આમાં જે છેલ્લી એટલે કે મુખ્ય વિશેષ્યતા આવે ત્યાં પ્રકારતાનેા વિચાર કરવામાં આવતેા નથી. કારણ કે '**प्रकारता-असमानाधिकरणा मुख्यविशेष्यता भवति**' એવેા એક નિયમ છે.

૧૧૦. આ રીતે देवदत्तस्य गौः माधवाय गेहाद् पाशात् हस्तेन मया दीयते[67] જેવાં વાક્યમાં કે જ્યાં કર્તા અને કર્મ સિવાય અન્ય કારકોનો પણ પ્રયોગ થયો છે ત્યાં શાબ્દબોધ વખતે તે તે કારકોનો અર્થ પણ ઉમેરી લેવાનો રહે છે[68] (તથા તે તે સંબંધો પણ યોજવા પડે છે.).

દા.ત., (A) તૃતીય કારક નો અર્થ — કર્તૃત્વ, કરણત્વ, અભેદ, સાહિત્ય વગેરે.

(B) ચતુર્થી કારક નો અર્થ—ઉદ્દેશ્યત્વ, આશ્રિતત્વ, વિષયત્વ વગેરે.

(C) પંચમી કારક નો અર્થ—અવધિમત્વ, જન્યત્વ, નિરૂપિતત્વ વગેરે.

(D) ષષ્ઠી કારક નો અર્થ—વિષયત્વ, વિશેષ્યત્વ, સ્વામિતાનિરૂપિતત્વ વગેરે.

(E) સપ્તમી કારક નો અર્થ—આધેયત્વ, વિષયત્વ, વિશેષ્યત્વ, નિરૂપિતત્વ વગેરે.

આ ઉપરાંત इव આદિના અવ્યયના સાદૃશ્ય જેવા અર્થો પણ શાબ્દ બોધમાં વિચારવામાં આવે છે, પરંતુ વિસ્તારભયથી આગળ વધીશું નહીં

---

૬૭ देवदत्तस्य गौः दीयते ના વિસ્તૃત મહાશાબ્દ બોધ માટે જુઓ 'વૈયાકરણભૂષણસાર' (સંપા પં શ્રી બાલકૃષ્ણ પંચોલીજી) પૃ ૨૨૭–૨૨૮)

૬૮ કારક વિભક્તિઓના વિવિધ અર્થો માટે જુઓ (સં શ્રીકૃષ્ણવલ્લભાચાર્ય, ન્યાય-સિદ્ધાંતમુક્તાવલી, (કિરણાવલી ટીકા), પરિશિષ્ટ પૃ ૫૦૬–૫૦૮, વારાણસી, ૧૯૪૦

ભવભૂતિનો પ્રમાદ કે ઘનશ્યામનો ?

વસન્તકુમાર મ. ભટ્ટ
સંસ્કૃત વિભાગ
સરદાર પટેલ યુનિવર્સિટી
વલ્લભ વિદ્યાનગર

ભવભૂતિના 'ઉત્તરરામચરિત' ઉપર અનેક સંસ્કૃત ટીકાઓ રચાઈ છે જેમાંથી ઘનશ્યામ, વીરરાઘવ, વિદ્યાસાગર અને નારાયણ ભટ્ટ વગેરેની ટીકાઓ આપણને વિદિત છે અહીં ઘનશ્યામ(ઈ સ ૧૭૦૦)ની ટીકાના સંદર્ભમાં પ્રસ્તુત ચર્ચા કરવાની છે* ઘનશ્યામે શાકુન્તલ, વિદ્ધશાલભંજિકા, ભોજચમ્પુ અને ભારતચમ્પુ ઉપર પણ ટીકાઓ રચી છે 'ઉત્તરરામચરિત' ઉપર તેણે 'સંજીવન' નામની ટિપ્પણ લખી છે સામાન્ય રીતે આ ટિપ્પણમાં શબ્દાર્થ આપવાનો પ્રયત્ન થયો છે ઘનશ્યામ પોતાનો 'કોશાવલીવલ્લભ' તરીકે ઉલ્લેખ કરે છે[૧] તેની ટીકામાં (ટિપ્પણમાં) સાઠ જેટલા શબ્દકોશોનો ઉપયોગ કરવામાં આવ્યો છે આ ઉપરાંત તે કેટલાક દેશીય, મહારાષ્ટ્રી અને દ્રાવિડી શબ્દોનો પણ ઉલ્લેખ કરે છે

નાટ્યશાસ્ત્રીય ગ્રન્થોમાં નિર્દેશ્યું છે એ પ્રમાણે સંસ્કૃત નાટકોમાં સ્ત્રી વગેરે પાત્રોની ભાષા પ્રાય પ્રાકૃત રહેતી[૨] ટીકાકાર તરીકે ઘનશ્યામે આ દરેક પ્રાકૃત ઉક્તિનું સંસ્કૃત રૂપાંતર આપવાનો પ્રયત્ન કર્યો છે આ માટે તેણે વરરુચિના 'પ્રાકૃતપ્રકાશ'(ઈ.સ ૫૦૦)નો ઉપયોગ કર્યો છે[૩] તે મહદંશે 'પ્રાકૃતપ્રકાશ'ના સૂત્રો ઉદ્ધૃત કરીને વર્ણલોપ કે વર્ણવ્યત્યયાદિ સમજાવવાનો પ્રયત્ન કરે છે આવે પ્રસંગે તેને 'ઉત્તરરામચરિત'ની પ્રાકૃત ઉક્તિઓમાં કેટલાક સ્થળોએ 'કવિનો પ્રમાદ' દેખાયો છે પરંતુ આવા સ્થળોમાંથી

---

* ડૉ કે આર ચન્દ્ર—પ્રાકૃત અને પાલિ વિભાગના અધ્યક્ષ, ભાષા-સાહિત્ય ભવન, ગુજરાત યુનિવર્સિટી, અમદાવાદ—એ આ લેખ વાંચી જઈને કેટલાક સૂચનો કર્યા છે તે માટે હું એમનો આભારી છું આ લેખમાં જે કાંઈ ક્ષતિ કે મર્યાદા હોય તો તે મારે કારણે જ હશે એ પણ મારે નોંધવું જોઈએ

૧ ઘનશ્યામે આ વિગતો 'ઉત્તરરામચરિત' ઉપરની ટીકાના પ્રારંભે આપી છે અહીં "ઉત્તરરામચરિત, સં. પી વી. કાણે અને સી એન જોષી (ચોથી આવૃત્તિ), મોતીલાલ બનારસીદાસ, દિલ્હી, ૧૯૬૨" એ આવૃત્તિનો ઉપયોગ કરવામાં આવ્યો છે

૨ स्त्रीणां तु प्राकृतं प्राय० ॥ ६५ ॥ दशरूपकम्, द्वितीय प्रकाश ।
(सं भोलाशंकर व्यास, चौखम्बा विद्याभवन, वाराणसी, १९७६)

३ ...इति प्राकृतव्याकरणे वररुचिवचनात् भ्रुकुटेति साधु. ॥

उत्तररामचरितम्, पृ. ६५.

[illegible] પુનઃ પરીક્ષણ છે, કારણ કે 'પ્રાકૃતપ્રકાશ'ના[4] સંદર્ભમાં ઘનશ્યામની આખી ટીકાનો અભ્યાસ કરતાં માલૂમ પડ્યું છે કે ઘનશ્યામની ટીકા ચિન્ત્ય છે.

'ઉત્તરરામચરિત'ના પ્રથમ અંકમાં સીતાની એક પ્રાકૃત ઉક્તિ[5] ઉપર ઘનશ્યામ નોંધે છે કે (वत्स एष कुसुमितकदम्बताण्डवितमयूर ।) मोरो इति वक्तव्ये मऊरो इति वचनं कवेः प्रमाद । तथापि शेषस्संस्कृतादि(ति) सूत्रेण दयनीयोऽयं प्रयोग ॥ (પૃ ૨૧)

અહીં ટીકાકારની સામે જે મऊरो (मयूरः) એવો પાઠ છે તેમાં ટીકાકારને કવિનો—ભવભૂતિનો—પ્રમાદ જણાયો છે એમના મતે मयूर'નું પ્રાકૃત રૂપ मोरो જ થવું જોઈએ. છતાંય કવિ ઉપર તે જાણે દયા ખાતા હોય એમ જણાવે છે કે शेषस्संस्कृतात् । એવા સૂત્રથી मोरोને બદલે मऊरो એવા પ્રયોગને ક્ષમ્ય ગણવો

ઘનશ્યામની ઉપર્યુક્ત ટીકા સાચી નથી, કેમકે વરરુચિએ 'પ્રાકૃતપ્રકાશ'માં मयूर-मयूखयोर्वा व्वा । ૧/૭ એવું સૂત્ર રજૂ કર્યું છે આ સૂત્ર જણાવે છે એ મુજબ मयूर અને मयूख એ બે શબ્દોના આદિ अकारને, તે अकारની પાછળ આવેલા यूकारની સાથે અર્થાત્ अ અને यूને (તે બન્નેને) સ્થાને ओकार વિકલ્પે થાય છે मयूर.>मोरो । વિપક્ષમાં જ્યાં ओकार આદેશ નહીં થયો હોય ત્યાં कगचजतदपयवां प्रायो लोप । ૨/૨ સૂત્ર વડે य્કારનો લોપ થશે તેથી मयूर.>मऊरो । એવું રૂપ પણ પ્રાપ્ત થાય છે

ઘનશ્યામે शेषस्संस्कृतात् । ૮/૨૩ એવા સૂત્રથી मऊर પ્રયોગને 'દયનીય' ગણ્યો છે તે પણ સમુચિત નથી, કેમકે હકીકતમાં પ્રથમ તબક્કે मयूरમાંથી यकारનો લોપ થતાં તદ્ભવ શબ્દ તરીકે પ્રાપ્ત થતું मऊर એવું રૂપાંતર અને मऊरમાંથી વિશેષ ધ્વનિપરિવર્તન થતાં પ્રાપ્ત થતું मोर એવું રૂપાંતર—(એમ બન્ને)—વ્યવહારમાં સમાન્તર ચાલતાં હશે. આ જ કારણે શાસ્ત્રકારે પણ मयूरमयूखयोर्वा व्वा । ૧/૭ સૂત્રથી ओत्वનું વિકલ્પે વિધાન કર્યું હશે આમ વ્યવહારમાં જો બન્ને રૂપો પ્રચલિત હોય તો मऊर પ્રયોગને 'દયનીય' ગણીને કવિ પ્રત્યે ઔદાર્ય બતાવવાની કોઈ જરૂર નથી જે શબ્દના ધ્વનિપરિવર્તનની

૪ વરરુચિકૃત પ્રાકૃતપ્રકાશ (રામપાણિવાદની વૃત્તિ સાથે), સં ડૉ કુન્હન રાજા અને કે રામચન્દ્ર શર્મા, અડયાર લાઇબ્રેરી, મદ્રાસ, ૧૯૪૬

૫ શ્રી પી વી કાણેની (પાદટીપ ૧માં નિર્દેશેલી) આવૃત્તિમાં તે ઉક્તિ આ પ્રમાણે છે सीता–वच्छ एसो कुसुमिदकलम्बतरुताण्डविदमऊरसिहिणो – ૧(પૃ. ૨૧).

અહીં એક વિગત નોંધી લઈએ કે શ્રી પી વી કાણેએ સંપાદિત કરેલી 'ઉત્તરરામચરિત'ની આવૃત્તિમાં મૂળમાં જે પાઠ છાપ્યો છે અને ટીકાકાર ઘનશ્યામ જે પાઠ આપે છે તેમાં કેટલાંક સ્થળે ફેર છે આવું થવું શકય છે, કેમ કે ટીકાકારની પાસે 'ઉત્તરરામચરિત'ની જે હસ્તપ્રત હશે તેમાં જુદો પાઠ હશે 'ઉત્તરરામચરિત'ની સમીક્ષિત આવૃત્તિ તૈયાર કરતી વખતે પાઠ સમીક્ષકે 'ઉત્તરરામચરિત'ની પ્રાપ્ય હસ્તપ્રતો ઉપરાંત 'સહાયક સામગ્રી (testimonium) તરીકે 'ઉત્તરરામચરિત'ની ટીકાઓનો પણ ઉપયોગ કરવો જોઈએ. પરંતુ અહીં પાઠસમીક્ષાનો પ્રશ્ન પ્રસ્તુત નથી ઘનશ્યામ એમ સ્વીકારીને ચાલે છે કે તેની પાસે જે હસ્તપ્રત છે, તેમાં કવિને અભિપ્રેત એવો પાઠ છે આ સંદર્ભમાં જ આ ચર્ચા પ્રસ્તુત બને છે

આમાં વરરુચિએ શૃંખલાબદ્ધતયા ન કરી હોય તેવા બાકી રહેલા શબ્દોને માટે જ શેષં સંસ્કૃતાત્ । ૮/૨૩નો ઉપયોગ કરવો જોઈએ.[૧] શાસ્ત્રકારે જ્યારે કંઠસ્વથી મયૂર શબ્દનું ઉચ્ચારણ કરીને તેનાં દ્વિવિધ રૂપાન્તરોની નોંધ લીધી હોય ત્યારે કોઈ એક રૂપ વિશે અભિનિવેશબુદ્ધિ રાખવી યોગ્ય નથી

આના અનુસંધાનમાં બીજું એક ઉદાહરણ જોઈશું : 'ઉત્તરરામચરિત'ના ત્રીજા અંકમાં સીતા બોલે છે : सीता……खणमेत्तं संसारिणीम्हि संवुत्ता (..क्षणमात्रं संसारिण्यस्मि संवृत्ता ।) (પૃ ૬૪) આ ઉક્તિ ઉપર ટીકાકાર ઘનશ્યામ જણાવે છે કે खणेति कवेः प्रमादः । छणेति साधुः । क्षणस्य अक्ष्यादिगणे पठितत्वात् । (પૃ ૬૪) અર્થાત્ क्षणને માટે खण એવું રૂપ વાપરવામા કવિનો પ્રમાદ છે. ખરેખર તો क्षणને માટે छण એવો શબ્દ વાપરવો તે જ યોગ્ય છે, કારણ કે क्षण શબ્દનો अक्ष्यादि ગણમાં (વરરુચિએ) પાઠ કર્યો છે

વરરુચિએ 'પ્રાકૃતપ્રકાશ'માં अक्ष्यादिषु छः । । ૩/૩૦ એવા સૂત્રથી खનો અપવાદ રજૂ કર્યો છે એટલે કે ष्कस्कक्षाणां खः । ૩/૨૯ સૂત્રોક્ત खનો બાધ કરીને अक्ष्यादिषु छः । ૩/૩૦ સૂત્રથી अक्षि વગેરે શબ્દોમાં छत्व થાય છે એમ નોધ્યું છે. જેમ કે अक्षि > अच्छि । क्षमा ~ छमा । પરંતુ 'પ્રાકૃતપ્રકાશ' ઉપરની રામપાણિવાદની વૃત્તિમાં अक्ष्यादि ગણ પઠિત શબ્દોનું પરિગણન કર્યું નથી. આથી अक्ष्यादि ગણમા क्षण શબ્દ હતો કે નહીં તે આજે જાણી શકાય એમ નથી. છતાંય વરરુચિએ આગળ ઉપર રચેલા क्षमावृक्षक्षणेषु वा । ૩/૩૧ એવા સૂત્રની ઉપસ્થિતિમાં अक्ष्यादि ગણમાં क्षण શબ્દ હતો કે નહીં તે પ્રશ્ન ગૌણ બની જાય છે, કેમ કે વરરુચિએ જો अक्ष्यादिषु छः । ૩/૩૦ સૂત્રથી छનુ વિધાન કર્યું હોય તોપણ ઉત્તરવર્તી (૩/૩૧) સૂત્રમાં क्षण એવા શબ્દનું સ્પષ્ટ ઉચ્ચારણ કરીને (સૂત્રકારે જ) छનું વિધાન વિકલ્પે કર્યું છે એ વધારે મહત્ત્વનું છે. આ ઉત્તરવર્તી સૂત્ર મુજબ તો क्षण શબ્દના छण અને खण એવાં બન્ને રૂપાંતરો સાચાં છે અને બન્ને રૂપો પ્રચારમાં હશે. આ સ્થિતિમાં खणमेत्तं એવો પ્રયોગ પ્રમાદયુક્ત છે એમ કહેવું સમુચિત નથી

* * * *

અહીં ઘનશ્યામે પ્રાકૃત શબ્દોના સાધુત્વની જે ચર્ચા ઉપાડી છે તેમાં પાણિનીય વ્યાકરણને આધારે સંસ્કૃત શબ્દોના સાધુત્વની ચર્ચા કરવાની દૃઢમૂળ પદ્ધતિનો પ્રભાવ જોઈ શકાય પરંતુ અહીં વધારે અગત્યનું તો એ છે કે ઘનશ્યામ જેવા ટીકાકારોએ કરેલો પ્રયત્ન શાસ્ત્રાનુમોદિત હોય તોપણ પ્રાકૃત ભાષાના સંદર્ભમા કરવામાં આવેલો આ પ્રયત્ન નિષ્ફળ જ પુરવાર થવાનો, કેમ કે પ્રાકૃત ભાષા સમાજના નીચલા સ્તરમા સૈકાઓથી પ્રચારમાં રહી છે એમ સ્વીકારીએ તો જ્યારે मयूर શબ્દના मऊर અને मोर કે क्षण શબ્દના खण અને छण એવા બન્ને રૂપો વ્યવહારમા હોય ત્યારે તેને કેવી રીતે નકારી શકાય ?

---

૧ येषामत्र प्रतिपदं न लक्षणमुक्तं तेषां संस्कृतशब्देभ्यः एव व्युत्पत्तिः । ૮/૨૩ प्राकृतप्रकाशे रामपाणिवादस्य वृत्ति. । (પૃ ९३)

तीन 'महाप्रस्थान'*

(एक तुलनात्मक सन्दर्भ)

भोलाभाई पटेल

भाषा-साहित्य भवन, गुजरात युनिवर्सिटी
नवरंगपुरा, अहमदाबाद-९.

१

इस निबन्ध में तीन 'महाप्रस्थान' का एक तुलनात्मक सन्दर्भ प्रस्तुत करने का प्रयास किया गया है। ये तीन 'महाप्रस्थान' निम्न प्रकार हैं :

१. महाभारत में निरूपित मूल 'महाप्रस्थान', जो 'महाप्रस्थानिकपर्व' के नाम से सत्रहवें पर्व के रूप में आता है।

२. गुजराती भाषा के प्रसिद्ध कवि उमाशंकर जोशी रचित 'महाप्रस्थान' जो एक पद्य नाटक के रूप में आता है। उसका प्रकाशन वर्ष है 1965।

३. हिन्दी कवि नरेश मेहता रचित 'महाप्रस्थान'। यह एक खंड काव्य है, जिसका प्रकाशन वर्ष है 1975।

कुरुक्षेत्र के युद्ध की विजय के बाद प्राप्त राज्य को अंत में छोड़ कर पांडव हिमालय की ओर महाप्रस्थान—अंतिम प्रस्थान करते हैं —इस घटना का निरूपण इन तीनों 'महाप्रस्थान' के केन्द्र में है। उमाशंकर जोशी और नरेश मेहता की रचनाएँ स्वतंत्र कलाकृतियों के रूप में हैं, लेकिन व्यास का 'महाप्रस्थान' समग्र महाभारत की घटनाओं के सन्दर्भ में है। इतना ही नहीं, इस विराट ग्रंथ की परिणति के उपान्त्य पर्व के रूप में है।

व्यास तो व्यास हैं। मध्यकालीन, आधुनिक अनेक कवियों ने इस पुराण कविसे, पुराण कवि की सृष्टि से अपनी काव्यसृष्टि निर्मित की है—अपने युगधर्म के अनुरूप। हमारे अनेक समकालीनों ने भी इस पुराण काव्य से आधुनिकता के बोध का संस्पर्श देने वाली रचनाएँ की हैं। लेकिन यहाँ तो व्यास के 'महाप्रस्थान' की भूमिका में दो विभिन्न भाषाओं में लिखे गये आधुनिक कवियों के 'महाप्रस्थान' का परिचय देना है।

---

* भारतीय हिन्दी परिषद के छप्पनवें अधिवेशन (वाराणसी) में 25-1-83 को पठित निबन्ध।

२

महाभारत के अठारह पर्वों में 'महाप्रस्थानिक पर्व' अनुपात में अत्यंत लघु है । इसके तीन अध्यायों में कुल मिला कर 106 श्लोक हैं । लक्ष श्लोक प्रमाण काव्य में सिर्फ शत श्लोक प्रमाण है महाप्रस्थानिक पर्व । इयत्ता में नगण्यतम हो, लेकिन समग्र महाभारत में महत्तम है यह पर्व ।

मौसल पर्व में यादव कुल के महासंहार की और फिर भगवान श्रीकृष्ण के निधन की अति दारुण घटनाएँ श्री व्यास ने निर्मम भाव से निरूपित की है । निरूपित की है श्रीकृष्ण तथा अर्जुन के गांडीव धनु की विफलता की बात भी । राजा युधिष्ठिर ने यह सारी बात सुनी और :

> श्रुत्वैव कौरवो राजा वृष्णीनां कदनं महत् ।
> प्रस्थाने मतिमाधाय वाक्यमर्जुनमब्रवीत् ॥ 17/1/2.

युधिष्ठिरने महाप्रस्थान का विचार अर्जुन को सुनाया तो अर्जुन भी 'काल काल इति ब्रुवन्' उनके वचन का स्वीकार कर लेता है । अन्य भाइयोंने भी स्वीकृति दी । परीक्षित को सिंहासन पर स्थापित कर 'मा अधर्मे मनः कृथा.' का उपदेश देकर, अन्य क्रियाकर्मों को समाप्त कर युधिष्ठिर निकल पड़े .

> भ्रातरः पञ्च कृष्णा च षष्ठी श्वा चैव सप्तमः ।
> आत्मना सप्तमो राजा निर्ययौ गजसाह्वयात् ॥ 17/1/23

अपने चार भाइयों द्रौपदी, एक कुत्ता इन छहों को लेकर सातवे राजा युधिष्ठिर हस्तिनापुर से निकल पड़े । 'निवर्तध्वं' निवर्तित हाइए -- ऐसा कोई युधिष्ठिर से कह न सका । पांडव विभिन्न दिशाओं की यात्राएँ कर अंत में उत्तर की ओर (उदीचीम्) चले । महाप्रस्थानिक पर्व का यह प्रथम अध्याय है । दूसरे अध्याय ठीक महाप्रस्थान की घटना है जिसका आरंभ होता है पांडवों के हिमालय दर्शन से ।

> 'ददृशुर्योगयुक्ताश्च हिमवन्तं महागिरिम्' । 17/2/1

इस अध्याय में सिर्फ 26 श्लोक है । व्यासने यहाँ समासशैली का मानो आश्रय लिया है । इन 26 श्लोकों में द्रौपदी और सहदेव, नकुल, अर्जुन, भीम, क्रमशः इन चारों भाइयों के निधन की बात समाविष्ट है और समाविष्ट है प्रत्येक के निधन पर भीम युधिष्ठिर की प्रश्नोत्तरी । भीम के पतन के बाद अंत में भीम के प्रश्न का उत्तर देकर उसकी ओर बिना देखे ही (अनवलोकयन) युधिष्ठिर आगे चलने लगे । वह श्वान मात्र उनके पीछे पीछे आ रहा था -श्वान्वेकोऽनुययौ । यहाँ दूसरा अध्याय समाप्त होता है ।

तीसरे अध्याय में देवराज इन्द्र के साथ संवाद और सदेह स्वर्ग प्रवेश के संदर्भ में वार्तालाप है और फिर, स्वर्ग में आकर भी अपने स्वजनों के पास जाने की युधिष्ठिर की कामना वर्णित है । महाभारत के इस उपांत्य पर्व में ऐसे युधिष्ठिर की आखिरी परीक्षा है, धर्मराज द्वारा । महाभारत के दूसरे पर्व — वन पर्व के अंत में ऐसी एक परीक्षा की थी

धर्मराजने — वनपर्व वाले अध्याय में। वहाँ भी युधिष्ठिर 'मोक्षो' साम्यमवीप्सन्' — एक भाई को जिलाने की बात कह धर्म की परीक्षा में उत्तीर्ण हुए थे। यहाँ स्वर्ग के द्वार पर श्वान के साथ ही स्वर्गप्रवेश करने की बात पर दुबारा उत्तीर्ण होते हैं।

२

उमाशंकर जोशी के 'महाप्रस्थान' में महाप्रस्थानिक पर्व के दूसरे और तीसरे अध्याय के आरम्भिक अंश की बात आती है। उनके दूसरे नाटक 'युधिष्ठिर' में महाप्रस्थानिक पर्व के अंतिम अंश और महाभारत के अंतिम पर्व की कथा गूँथ ली गई है।

उमाशंकर जोशी का 'महाप्रस्थान' पद्य नाटक (वर्स ड्रामा) की दिशा में आने का गुजराती में स्तुत्य प्रयास है। पद्य नाटक की रचना के लिए उचित छंदोलय की खोज गुजराती के कवियों के लिए एक चुनौती रही है। अंग्रेजी भाषा में इतिवृत्तात्मक तथा नाट्यात्मक काव्य स्वरूपों में ब्लेन्क वर्स का प्रयोग शताब्दियों से होता रहा है। बंगला में माइकेल मधुसूदन दत्त ने अपने 'मेघनादवध' काव्य में अमित्राक्षर का इसी आदर्श पर प्रयोग किया है। गुजराती के भी अनेक कवियोंने ब्लेंक वर्स की दिशा में जाने के लिए 'पृथ्वी' जैसे वृत्त का तथा कवित्त घनाक्षरी जैसे छंद को थोड़े परिवर्तनों के साथ प्रयोग में लिया है। कवित्त घनाक्षरी का जो रूप विकसित किया, उसको 'वनवेली' छंद का नाम दिया है।

श्री उमाशंकर का प्रयास इस छंद के साथ पद्य नाटक (टी एस एलियट जिसे 'थर्ड वॉइस ऑव पोएट्री' कहता है) की काव्य में आवश्यक दो प्रधान गुण नेवता (फ़्लेक्सीबिलिटी) और पारदर्शिता (ट्रान्सपेरन्सी) सिद्ध करने के प्रयत्न में भी रहे हैं। अत उनके 'महाप्रस्थान' की भाषा एकदम नाट्योपम बन पड़ी है।

लेकिन यहाँ हम उनके 'महाप्रस्थान' का विश्लेषण 'पद्य नाटक' की सिद्धि असिद्धि के रूप में नहीं कर रहे हैं। अत इतना इंगित करने के बाद यह देखेंगे कि उन्होंने व्यास के महाप्रस्थानिक पर्व की सामग्री का अपने 'महाप्रस्थान' में किस तरह से विनियोग किया है।

श्री उमाशंकर के 'महाप्रस्थान' का आरंभ व्यास के 'महाप्रस्थानिक पर्व' के दूसरे अध्याय के आरंभ जैसा ही है। लेकिन व्यास में जो इतिवृत्तात्मक है, उमाशंकर में वह नाटयात्मक है। एलियट की भाषा में कहें तो 'सेकन्ड वॉइस ऑव पोएट्री' को उन्होंने 'थर्ड वॉइस' में परिणत किया है। अत' काव्यसामग्री के संयोजन में बुनियादी परिवर्तन है। किन्तु घटनावली का पैटर्न व्यासानुयायी है। वैसे व्यास के इस पर्व में भी संवादिकता अधिक है।

महाप्रस्थानिक पर्व के दूसरे अध्याय के आरंभ में व्यास कहते हैं कि पांडवोंने हिमवत महागिरि को देखा। यहाँ 'महाप्रस्थान' के प्रमुख पात्र युधिष्ठिर की उक्ति से, उक्ति के प्रथम संबोधन शब्द से ही उनकी देहगत स्थिति का बोध हो जाता है। संबोधन है—'हिमाद्रि हे' अर्थात् उनके सामने हिमालय खड़ा है।

दूसरी एक महत्त्वपूर्ण बात यहाँ दृष्टव्य है। आरंभ में जैसे निवेदित किया है, महाप्रस्थानिक पर्व समग्र महाभारत का एक अंश है। सोलह पर्वों के बाद का सत्रहवाँ पर्व।

वहाँ तक की विगत घटनाओं की जानकारी पाठक से अपेक्षित है। नरेश मेहता और उमाशंकर जोशी के 'महाप्रस्थान' स्वतंत्र पूर्वापर निरपेक्ष रचनाएँ हैं। अतः वे दोनों रचनाकारों ने अपने काव्यों में महाभारत की घटित घटनाओं का आवश्यकतानुसार निर्देश किया है और इस तरह से अपने पात्रों की मनोभूमिका को सघन रूप से पेश करने का फायदा उठाया है। महाभारत का पाठक 'मौसल पर्व' पढ़ कर 'महाप्रस्थानिक पर्व' पढ़ता है। अत कृष्ण के निधन की बात का पुनरावर्तन जरूरी नहीं। लेकिन उमाशंकर आरंभ में ही इस घटना का उल्लेख करते है। इतना ही नहीं, अपनी रचना के अत तक पहुँचते पहुँचते महाभारत की—पाँडवों के जीवन की मर्म-स्थ घटनाओं का भी निर्देश अपनी रचना में गूँथ कर उसे गहरा परिमाण देते है। उनके कवि-कर्म की कुशलता का परिचय इस संयोजन में भी है।

आरंभिक अंश देख। युधिष्ठिर और अन्य पांडव अपनी भार्या द्रौपदी के तथा श्वान के के साथ हिमगिरि के सम्मुख खड़े हैं। सभी के मन में निर्वेद का बोध है। निर्वेद का कारण सर्वोपरि कारण तो कृष्ण का निधन है। अत हिमगिरि को देख कर प्रथम स्मरण होता है श्रीकृष्ण का

युधिष्ठिर   हिमाद्रि हे! भव्य तारां शिखरोथी भव्यतर,
            उच्चतर शुभ्रतर चारित्र्यलक्ष्मी वडे जे
            क्यां छे ते सौ पुरुषामां पुरुषोत्तम प्रबुद्ध?
            क्यां छे ते महामनीषी? क्यां छे कृष्ण?

अन्य सौ   कृष्ण! कृष्ण!

पडघा   कृष्ण!!

युधिष्ठिर   कृष्ण केवा हवे?

अर्जुन   कृष्ण हवे अंतर्यामी

            कृष्ण खलु जीवन ज ए ज मृत्यु।

सहदेव   मृत्युयात्री

            चलो ज्येष्ठ बंधु पूठे हिमशय्या मृत्युशीळी
            प्रतीक्षा करी छे रही।

(म प्र १२)

युधिष्ठिर के कृष्ण बोलते ही, सभी के चित्त से कृष्ण का प्रति उत्तर निगदत होता है। अर्जुन कहता है कि कृष्णरहित जीवन मृत्यु है। उसके मृत्यु शब्द का संकेत पकड़ कर सहदेव (जो भविष्य द्रष्टा है, जिसने देख लिया है अब मृत्यु आने है।) हे मृत्युयात्री, बड़े भाई के पीछे पीछे चलो। (यहां मृत्युयात्री में बड़े भाई जैसे शामिल नहीं) मृत्युशीतल हिमशय्या हमारी प्रतीक्षा कर रही है। सहदेव की उक्ति समाप्त होते ही द्रौपदी गिर पड़ती है।

इस दृष्टि से उमाशंकर व्यास का अनुसरण करते हैं। महाप्रस्थान के पथ पर पांडव एक एक करके धराशायी होते जाते हैं। सबसे प्रथम धराशायी होती है द्रौपदी। व्यास के महाप्रस्थानिक पर्व में द्रौपदी के धराशायी होने पर भीम प्रश्न करता है एक श्लोक में, एक श्लोक में युधिष्ठिर उत्तर देते है। शेष सभी चुप है। एक एक करके सभी की बारी आती

है। द्रौपदी और चार पांडवों के विलयन की घटना और विलयन के संदर्भ में जो प्रश्नोत्तरी होती है – यह सारा व्यापार २५ श्लोकों में व्यास ने वर्णित किया है।

हमारे मन में प्रश्न होता है कि द्रौपदी, पांचों भाइयों की जो पत्नी है, गिर पड़ती है, और कोई कुछ नहीं कहता। कोई व्यथा वेदना प्रकट नहीं करता। भीम भी सिर्फ़ इतना ही पूछता है :

> नाधर्मश्चरितः कश्चिद्राजपुत्र्या परंतप।
> कारणं किं नु तद्ब्रूहि यत्कृष्णा पतिता भुवि ॥ 17-2-5

और युधिष्ठिर का उत्तर है।

> पक्षपातो महानस्या विशेषेण धनंजये।
> तस्यैतत्फलमद्यैषा भुङ्क्ते पुरुषसत्तम ॥ 17-2-6

व्यास के युधिष्ठिर द्रौपदी से कुछ नहीं कहते। पांडवों से भी कुछ नहीं कहते। शायद उन्होंने पीछे देखा भी नहीं। द्रौपदी भी कुछ नहीं कहती। बस वह गिरी। भीम, युधिष्ठिर में एक एक श्लोक में प्रश्नोत्तर हुआ – और वे आगे बढ़ गये।

उमाशंकर ने द्रौपदी के धराशायी होने की घटना को मानवीय संवेदना का गहरा पुट दिया है। द्रौपदी, जो आजीवन युधिष्ठिर को सुनाती रही थी, उनकी अकर्मण्यता को लक्ष्य कर, इन आखिरी क्षणों में विदा मांगती है। पांडवों से वह अपनी महायात्रा जारी रखने को कहती है। इसके बाद भी करीब 40 पंक्तियों में सहदेव, युधिष्ठिर, अर्जुन, द्रौपदी का संवाद चलता है। इस संवाद में उनके पारस्परिक भावों की मधुर अभिव्यक्ति है। इतना ही नहीं, युधिष्ठिर, अर्जुन की उक्तियों में द्रौपदी को उचित श्रद्धांजलि भी है। अंत में भीम कहता है :

> भीम : नमोस्तु देवी, ..
>
> सभी . नमोस्तु .

और सहदेव बोल उठता है .

> सहदेव : तमने माराथ ... (म प्र 15)

अर्थात् वह धराशायी होता है। उक्ति से उक्ति कैसे जुड़ जाती है। समग्र रचना में एक तनावपूर्ण गति है। गति के अनुरूप ही वाक्संयम। हरेक धराशायी होने वाला पांडव जाते जाते अपनी शेष बात कह जाता है। भीम का प्रश्न भी तो रहता है, और युधिष्ठिर का उत्तर भी। किन्तु हरेक के व्यक्तित्व पर युधिष्ठिर की अपनी टिप्पणी भी है, जो अधिकतर तो युधिष्ठिर के ही व्यक्तित्व को उजागर करती है।

उमाशंकर युधिष्ठिर के धर्मबोध को रेखांकित करना चाहते हैं। उनके पास जीवन को नापने का एक मात्र मानदंड है – धर्म। अंत में जब भीम कहता कि मैं गिर रहा हूँ, मेरा

हाथ पकड़ो। तो युधिष्ठिर उत्तर देते हैं :

भीम : धर्मराज, भाई, झालो हाथ, आ हुं पड्यो ...

युधिष्ठिर : भीम,

धर्म झालनार छे हवे तो हाथ आपण सौ तणो। (म. प्र 21)

और अंत में धर्म की कसौटी में वे उत्तीर्ण होते हैं। श्वान को छोड़ कर जाने की बात पर उमाशंकर के युधिष्ठिर कहते हैं कि यदि स्वर्ग में भी प्राणी प्राणी के बीच भेदभाव है, तो वह स्वर्ग स्वर्ग नहीं। तो 'कहीं' से आवाज आती है, 'यदि वह स्वर्ग नहीं है, तो तुम्हारे पवित्र पदस्पर्श से तो अवश्य स्वर्ग होगा।' श्वान के साथ स्वर्ग में जाने की अनुमति मिलने पर जब वे श्वान से कहते हैं, 'चलो भाई श्वान', तब देखते हैं, श्वान के स्थान पर खड़े हैं यमदेव।

युधि. : भाई, श्वान, चाल्य।

यमदेव : श्वान क्यां छे? छु हुं एक मात्र अहीं
मार्ग आखे धर्म फोर्या पगलां सूंघंत चाल्यो
आवु छुं, त्यारे मारा ज स्वर्गमां प्रवेशवानो
पामुं छु नवाधिकार को दीधेलो पुण्यात्मए। (म प्र 28)

यम कहते हैं कि वह श्वान तो मैं ही था। सारे मार्ग में धर्म की सुगन्ध से युक्त तुम्हारे चरणों को सूंघता चला आ रहा हूँ मैं। और अब मुझे लगता है कि मेरे ही स्वर्ग में प्रवेश करने का मुझे नया अधिकार मिला है, जो किसी पुण्यात्माने मुझे दिया है। परीक्षा लेने वाले धर्मदेवता भी युधिष्ठिर की धर्मप्रवणता से अपने स्वर्गप्रवेश में नयी उपलब्धि पाते हैं। समग्र रचना में युधिष्ठिर के द्वारा 'धर्मबोध' की अवतारणा कवि श्री उमाशंकर का एक प्रमुख प्रतिपाद्य रहा है।

४

नरेश मेहता का 'महाप्रस्थान' एक खंडकाव्य है। उसमें नाट्यरूप का भी उपयोग है। इस महाप्रस्थान में तीन पर्व-(सर्ग) है—यात्रा पर्व स्वाहा पर्व स्वर्ग-पर्व। यात्रा-पर्व में हिमगिरि पर पाण्डवों की यात्रा का वर्णन है। कविने हिम के वर्णन से काव्य का आरंभ किया है।

हिम, केवल हिम—
अपने शिव. रूप में
हिम ही हिम अब ! (म. प्र ३1)

हिमगिरि के वर्णन की करीब १०० पंक्तियों के बाद कवि कहते हैं : हिम की इस 'उजाड़, दुर्दम्य, पाथरी ऐकान्तिकता पर'—

पतली पिपीलिका-रेखा-सा चलता
नतशिर बन्दी सा
पाण्डवदल। (म प्र 43)

इसके बाद हरेक पाण्डव के व्यक्तित्व का आलेखन है—उसमें प्रत्यवलोकन पद्धति से हरेक के चरित्र की रेखाओं को उसकी मनस्तात्विकता के साथ उभारने में नरेशने अपनी

मौलिकता का परिचय दिया है। इन चरित्रों के बारे में उनका यह एक अर्थघटन है, जैसा अर्थघटन वह इस समग्र घटना का करते हैं। इस आलेखन में करीब २५ पृष्ठ कम जाते हैं, तब जाकर द्रौपदी भय-विभिन्न होकर पुकारती है·

पार्थ !
कहाँ हो पार्थ। (म प्र 69)

तब शुरु होता है दूसरा पर्व—स्वाहा पर्व। यहाँ मूल महाभारत की ही प्रश्नोत्तरी की पैटर्न है। लेकिन नरेशने इस पर्व में मूल घटना के साथ युधिष्ठिर अर्जुन के संवाद के माध्यमसे व्यक्ति और राज्यव्यवस्था के सम्बन्ध के सन्दर्भ में अपनी 'थीसिस' प्रस्तुत की है। भूमिका में उन्होंने स्पष्ट कहा है 'प्रस्तुत काव्य में राज्य, राज्यव्यवस्था और उस व्यवस्था के दर्शन की अमानवीय प्रकृति एवं प्रवृत्ति को स्पष्ट करना चाहा है। (म प्र पृ 24)

युधिष्ठिर नरेश के वक्ता है। महाभारत में युधिष्ठिर एक प्रज्ञा पुरुष हैं। अत उन द्वारा इस प्रश्नको उभारना स्वाभाविक बन पाता है। नरेश के युधिष्ठिर 'राज्यान्वेषी नहीं, मूल्यान्वेषी' हैं। वह मानते हैं;

किसी भी साम्राज्यसे बड़ा है।
एक बन्धु
एक अनाम मनुष्य। (म प्र 98)

युधिष्ठिर अर्जुन से कहते हैं कि यह जरूर है कि तुम्हें न्यायप्राप्ति के लिए संघर्ष करना पड़ा लेकिन

कभी उन
विचारद्वारा
साधारण जनों के बारे में सोचो—
जो सदा अपमानित होते रहते हैं।
जिन के स्वत्व का अपहरण ही
हमारे वे दीप्तित साम्राज्य है। (म प्र. 107)

युधिष्ठिर कहते हैं कि साम्राज्य को चलाये रखने के लिए जो युद्ध होते हैं, न्याय के लिए भी जो युद्ध होते हैं—ऐसा प्रत्येक युद्ध अनेक स्त्रियों को विधवा और अनेक बच्चों को अनाथ कर जाता है और वे अनाथ बच्चे और विधवाएँ फिर जीवनसंघर्ष में दिशाहीन होकर खो जाते हैं। और—

आज, नहीं तो कल
राजा से अधिक कठोर हो जाएँगे
ये राज्य
और सुदूर भविष्य में
राज्य से अधिक अमानवीय हो जाएँगी
ये राज्यव्यवस्थाएँ। (म प्र. 108)

नरेश मेहता के युधिष्ठिर राज्य बनाम व्यक्ति की स्थिति में व्यक्ति की महत्ता, सर्वोपरिता स्थापित करना चाहते हैं। वह कहते हैं :

राज्य की गरिमा को
व्यक्ति की गरिमा का पर्याय होने दो।
किसी भी व्यवस्था का
व्यक्ति से बड़े हो जाने का अर्थ होगा
अमानवीय तन्त्र। (म. प्र. 112)

और युधिष्ठिर को सबसे बड़ा डर जो है, वह तो है :

सम्भव है अर्जुन,
यह सत्ताधारी
यह राज्यव्यवस्था
एक दिन
प्रत्येक व्यक्ति के भीतर
विचारशून्यता का
अन्धा कारागार निर्मित कर दे।
प्रत्येक व्यक्ति
बन्द ताले की भांति कर दिया जाए
जिसकी ताली
राजकोष में जमा कर दी गयी हो। (म प्र 116)

युधिष्ठिर की इस उक्ति की प्रासंगिकता आज एकदम स्पष्ट है। अनेक देशों में व्यक्ति के लिए सोचने का काम राज्य ही करता है। व्यक्ति उन विचारों के साँचे में अपने को ढाल कर अपने व्यक्तित्व की अस्मिता खो बैठता है। वह कहते हैं :

सुदूर भविष्य में
क्या यह नहीं संभव है कि
राज्यव्यवस्था
समाज से स्वतन्त्र चेता व्यक्तियों को ही
या तो समाप्त कर दे
या तो उन्हें इतना विवश पशु बना दे कि
उनका अस्तित्व
राज्यव्यवस्था की निरंकुशता को
कभी चुनौती ही न दे पाये। (म प्र 123)

नरेश के युधिष्ठिर इस प्रकार राज्यव्यवस्था के सन्दर्भ में व्यक्ति की अस्मिता की चिंता करते नजर आते हैं, लेकिन राज्यव्यवस्था के विकल्प में अन्य कोई प्रतिव्यवस्था का आवाहन ' नहीं दे पाते।

प्रश्न होता है—क्या मनुष्य की यही नियति है ?

महाप्रस्थान के स्वाहा पर्व का केन्द्र है—यही वैचारिक सन्दर्भ। किन्तु एक एक विलीन होने की बात की [illegible] [illegible] [illegible] है। इसमें [illegible], अर्जुन और भीम के चरित्रों की रेखाएँ अधिक उभरती हैं, उनके मानवीय पक्ष को लेकर। युधिष्ठिर का तो वैचारिक व्यक्तित्व ही उभरता है, जो एक [illegible] निर्वेद की [illegible] में आरोपित है।

'महाप्रस्थान' का तीसरा अंक है—[illegible]। युधिष्ठिर की एक दीर्घ एकोक्ति है। अब केवल श्वान के साथ वे स्वर्ग के द्वार पर आये हैं जहाँ देवताओं के पैरों की आहट और [illegible] आ रही है। यहीं पर काव्य की [illegible] होती है।

५

काव्यस्वरूप की दृष्टि से उमाशंकर जोशी का 'महाप्रस्थान' और नरेश मेहता का "महाप्रस्थान" भिन्न भिन्न स्वरूप के हैं। अतः मूल महाभारत की सामग्री का [illegible] घटनाओं की एकसी रूपरेखा के बावजूद अलग अलग रीति से हुआ है। उमाशंकर अपनी रचना के काव्यरूप के प्रति रचनाकार के रूप में अति सजग हैं। उनके सामने यह चुनौती भी है कि एक इतिवृत्त को नाट्यरूप देना है। पद्यनाटक के अनुकूल भाषा [illegible] का उन का पुरुषार्थ रहा है। नरेश में काव्यरूप सिद्ध करने की बात गौण ही है। यद्यपि उन्होंने स्वयं 'महाप्रस्थान' को खण्ड-काव्य कहा है, लेकिन एक तरह से यह शुद्ध खण्डकाव्य नहीं रहा। अधिकांश संवाद-काव्य बन गया है। शायद इस का कारण स्वयं व्यास के महाप्रस्थानिक पर्व का ढांचा ही है जो अधिकांश संवादात्मक है।

उमाशंकर इस रचना में व्यास के अधिक निकट रहे हैं। युधिष्ठिर के धर्मबोध को रेखांकित करने में भी वे अपनी ओर से कोई प्रक्षेप करते नहीं दिखाई पड़ते। प्रासंगिकता की बात से भी वे इतने आक्रान्त नहीं हैं।

नरेश में प्रासंगिकता की बात अधिक मुखर है। उनके 'महाप्रस्थान' की रचना का प्रेरणास्रोत ही शायद साम्प्रत युगबोध है। यह युगबोध [illegible] राज्य के [illegible] की भूमिका में [illegible] वर्णित है। अर्जुन-युधिष्ठिर के संवाद में एक दूसरी 'गीता' की जैसे रचना है। इस [illegible] चिन्तन के केन्द्र में है साधारण मनुष्य। अपनी बात को रखने के प्रवाह में [illegible] [illegible] भूमिका पर चले जाते हैं। यहाँ कवित्व उनका साथ छोड़ देता है। यह अवश्य है कि नरेश ने द्रौपदी, अर्जुन, भीम के चरित्रों की मनोवैज्ञानिकता उजागर की है, विशेषतः द्रौपदी के चरित्र की। यह अवश्य है कि अनेक स्थल पर [illegible] की [illegible] है, विशेषतः [illegible] के [illegible] में, लेकिन उन का प्रयत्न [illegible] रहा है [illegible] [illegible] चिन्तन, [illegible] [illegible] वैचारिकता की दिशा अधिक प्रवाहित है। 7

व्यास अपने इन दोनों आधुनिक उत्तरसूरियों से प्रसन्न ही होंगे।

भक्तकवि द्वारकादास और उनकी रचनाएँ

रामकुमार गुप्त

भाषा-साहित्य भवन
गुजरात युनिवर्सिटी
अहमदाबाद-380009

स्वामी रामानंद ने जिस सम्प्रदाय का प्रवर्तन किया वह श्री सम्प्रदाय, वैरागी सम्प्रदाय, रामानंदी सम्प्रदाय और रामावत-सम्प्रदाय के नाम से प्रसिद्ध है। कुछ लोगों के अनुसार ये भिन्न सम्प्रदाय है। इस सम्प्रदाय के अनुयायी दो प्रकार के हैं—(१) अवधूत (२) वैरागी। इन दोनों की वेशभूषा और मान्यता आदि में काफी अन्तर मिलता है।

स्वामी रामानंद की दिग्विजय-यात्रा में गुजरात का विशिष्ट उल्लेख मिलता है। उन्होंने स्वयं द्वारका, सिद्धपुर, गिरनार और आबू आदि विभिन्न स्थानों का भ्रमण कर अपने मत का प्रचार किया था। आबू और जूनागढ़ की पहाड़ियों पर स्वामीजी के चरण-चिन्ह भी मिलते है। अहमदाबाद, बड़ौदा और सूरत के अलावा डाकोर, साबला, राजकोट, पालनपुर और द्वारका आदि में रामानंद सम्प्रदाय की गद्दियाँ है। यहाँ रामानंदी सन्तों की एक लम्बी परम्परा हमें उपलब्ध होती है।

मध्यकालीन गुजराती साहित्य पर स्वामी रामानंद का प्रभाव स्पष्टतः परिलक्षित होता है। उनका प्रभाव सगुण और निर्गुण दोनों धाराओं पर पड़ा है। "डा. जगदीश गुप्त ने रामभक्ति की चर्चा करते हुए यह कहा है कि—गुजरात में रामानंद का प्रभाव १४वीं शती के उत्तरार्द्ध से लेकर १५वीं शती के बाद तक रहा। भालण और प्रेमानंद पर रामभक्ति का प्रभाव स्पष्टतः परिलक्षित होता है।"[1] सच तो यह है कि रामानंद और उनके सम्प्रदाय का प्रभाव १४वीं शती से लेकर समूचे मध्ययुग के अन्त तक रहा है। गुजरात में रामानंद सम्प्रदाय की स्वतंत्र और विशिष्ट परम्परा सम्प्रति काल तक प्रवहमान रही है, लेकिन यह भी सही है कि सम्प्रदाय से अलग रह कर भी अनेक गुजराती सन्तों और रचनाकारों की वाणी पर इस मत का प्रभाव प्रच्छन्न रूप से पड़ता रहा है। इस दृष्टि से भालण, मांडण और प्रेमानंद से होता हुआ यह प्रभाव निरांत, प्रीतम, मीरा, रत्नाबाई, भोजा, कुबेरदास छोटम और मीर मुराद आदि पर दीखा पड़ा है। इनमें से कुछ तो ऐसे थे जिन्होंने रामानंद सम्प्रदाय में दीक्षित साधुओं का शिष्यत्व भी

१ गुजराती और ब्रजभाषा कृष्णकाव्य का तुलनात्मक अध्ययन
—डा. जगदीश गुप्त, पृ १७१।

ग्रहण किया था। वस्तुतः गुजरात की रामकाव्य-परम्परा के विकास में रामानंदी सम्प्रदाय का महत्त्वपूर्ण योग है। निर्गुण राम के हिमायती कबीर तो रामानंद के ही शिष्य थे, जिन्होंने अपने गुरु की प्रेरणा से गुजरात के अनेक स्थानों का भ्रमण किया था। लेकिन गुजरात की रामभक्ति परम्परा से अलग हट कर कबीर के शिष्यों ने कबीर मत का प्रचार और प्रसार किया। परिणाम यह हुआ कि रामानन्द का ही शिष्यत्व ग्रहण करने वाले कबीर का मत सम्पूर्ण गुजरात में रामानंद सम्प्रदाय के समानान्तर चल पड़ा और इतनी तेज़ी से चला कि गुजरात का कोई कोना उससे अछूता नहीं रह पाया। शायद इस दौर में रामानन्द सम्प्रदाय उतना लोकप्रिय नहीं हो सका। उसका प्रतिष्ठान कुछ विशिष्ट स्थानों पर ही बना रहा। कबीर मत की लोकप्रियता का एक कारण कबीर की साधना पद्धति का व्यावहारिक पक्ष भी था। और शायद इसीलिए मलूकदास, रैदास, सेना आदि यद्यपि रामानन्द के शिष्य थे फिर भी कबीर की साधना—पद्धति के साथ वे अधिक मेल खाते हैं।[1]

गुजरात में डाकोर की एक ऐसी ही परम्परा द्वारकादास के साथ जुड़ी हुई है। इनके गुरु का नाम कृष्णदास था, जो एक रामानन्दी साधु थे, जिनका उल्लेख सुरसुरानन्द की शिष्य परम्परा में कई पीढ़ियों के बाद आता है। रामानन्द के १२ शिष्यों में सुरसुरानन्द का विशेष स्थान है। रामानन्द के प्रसिद्ध ग्रंथ 'मताब्ज भास्कर' में सुरसुरानंद के महत्त्व की ओर विशेष संकेत मिलता है। गुजरात की रामानन्दी परम्परा में भी इनका प्रदान कम नहीं है। डाकोर की उपलब्ध गुरु एवं शिष्य प्रणालिकाओं में सुरसुरानन्द का नाम सभी जगह उपलब्ध होता है। द्वारकादास की 'जन्म बीतक' तथा अन्यत्र भी यह परम्परा इस प्रकार मिलती है— राघवानन्दजी — रामानन्दजी — सुरसुरानन्दजी — गरीबानन्दजी — माधवानन्दजी— लक्ष्मीदासजी — गोपालदासजी — नरहरिदासजी — दामोदरदासजी — देवीदासजी — कृष्णदासजी — द्वारकादास।

द्वारकादास की 'गुरु प्रणालिका' की एक स्वतन्त्र हस्तप्रति उपलब्ध हुई है, जिस में गोपालदास और नरहरिदास के बीच का भाग खण्डित हो जाने के कारण पढ़ना संभव नहीं है।[2]

डाकोर से ही अभी हाल में भक्तकवि द्वारकादास की जीवन-सामग्री और उनके कृतित्व का सुरक्षित अंश उपलब्ध हुआ है। वैसे इससे पूर्व गुजराती काव्य-दोहन के भाग २ में (पृष्ठ 696—700) द्वारकादास (द्वारको) के कुछ गुजराती पदों का संकलन अवश्य मिलता है, लेकिन इससे अधिक सामग्री प्रकाशित रूप में उपलब्ध नहीं होती। प्राय यहां पहली बार इसका परिशीलन प्रस्तुत किया जा रहा है।

जीवन परिचय भक्तकवि द्वारकादास मूलतः आंतरसुबा के निवासी थे, जो बाद में डाकोर आकर रहने लगे थे। द्वारकादास की गुजराती रचना 'अवतार-स्तुति' में इसका स्पष्ट उल्लेख मिलता है—

आंतरसुबा मां अमीवाने,
वडोदरे मोटे पदमान।

1. आधुनिक हिन्दी साहित्य की भूमिका, पृ १८९।
2. देखिए — परिशिष्ट, फोटोस्टेट कॉपी।

[illegible] [illegible],
[illegible] [illegible] ॥
[illegible] [illegible],
[illegible] [illegible] ॥

इनके पिता का नाम हंसराज जी और माता का नाम हरबाई या हीरबाई था। ये [illegible] ब्राह्मण थे और [illegible] के निवासी थे। द्वारकादास की 'जन्म बीतक' में एक उल्लेख ऐसा भी मिलता है कि उन्हें द्वारका के पंडितों से शास्त्रार्थ करना पड़ा था, जिसमें द्वारकादास की [illegible] विजय हुई थी। काव्य दोहनकार ने द्वारकादास को [illegible] निवासी बताया है, लेकिन उपलब्ध सामग्री के आधार पर यह निर्विवाद रूप से कहा जा सकता है कि ये [illegible] [illegible] के थे, बाद में इन्होंने डाकोर [illegible] और बड़ौदा को अपना कार्यक्षेत्र चुना था। वहाँ आज भी द्वारकादास की गद्दी परम्परा के अवशेष मिलते हैं। डाकोर में वे स्थायी रूप से निवास करने लगे थे। आज भी इस जगह भक्तकवि द्वारकादास से सम्बन्धित दो गद्दियाँ हैं — (१) [illegible] जी की जगह (२) [illegible] जी की बैठक। द्वारकादास की शिष्य परम्परा में [illegible] और [illegible] के नाम विशेषरूपेण लिए जा सकते हैं, जिनके हिन्दी-गुजराती में लिखे [illegible] ग्रंथ उपलब्ध होते हैं। द्वारकादास की शिष्य परम्परा में ही आगे चल कर [illegible] [illegible] और [illegible] जैसे सन्तों के नाम भी उपलब्ध होते हैं, जो अच्छे लिपिकार थे। इन सभी का सम्बन्ध डाकोर की इन दो बैठकों से है।

जन्म एवं मृत्यु संवत् काव्य दोहनकार ने इनका समय १८८० वि बताया है, लेकिन द्वारकादास के 'जन्म बीतक' के आधार पर हम इनका प्रामाणिक जन्म संवत् १७८८ वि और मृत्यु संवत् १८७२ वि निर्धारित करते हैं। इनकी उपलब्ध रचनाओं में संवत् १८२१ (महारसलीला) १८२६ (फुटकल पद गरबी आदि) १८३२ (रामतत्त्व) और १८५३–७० वि (आकाशवाणी पदो) तक के उल्लेख मिलते हैं।

रचनाएँ हिन्दी और गुजराती दोनों भाषाओं में रचित द्वारकादास की विपुल वाणी हस्तलिखित रूप में उपलब्ध होती है। इनके प्रमुख ग्रन्थों में कुछ नाम इस प्रकार गिनाए जा सकते हैं — महारसलीला (ब्रजभाषा), अवतार स्तुति (गुजराती), अयोध्या-महात्म्य (ब्रजभाषा) वृन्दावन महात्म्य (ब्रजभाषा), [illegible] आख्यान (गुजराती), गुरुप्रताप [illegible] (गुजराती) वेदान्तसार (गुजराती), गुरु-चेला-संवाद (गुजराती), [illegible]-संवाद (गुजराती) रामतत्त्व (ब्रजभाषा), [illegible] (ब्रजभाषा), [illegible] (ब्रजभाषा)। इनके अलावा फुटकल पद, [illegible], [illegible] और गरबी, [illegible] आदि विभिन्न हस्तप्रतियों में उपलब्ध होते हैं। तीन-तीन अथवा चार-चार पंक्तियों के द्वारकादास रचित [illegible] की संख्या १५० से ऊपर बैठती है।

'महारसलीला' में कवि ने परम परात्पर परमेश्वर के उस धाम का वर्णन किया है, जहाँ सदा महारस की वृष्टि होती रहती है। ईश्वर महिमा और नामस्मरण के साथ साथ कवि ने भगवान के दस अवतारों का भी मनोहारी चित्रण किया है। '[illegible]' में कवि [illegible] की शोभा का अंकन करते हुए कहता है कि अयोध्या एक ऐसी नगरी है

के पानी पर [illegible] जाती है। यह कुछ ऐसी [illegible] है कि [illegible] कहा है, [illegible] पर हो जाते हैं और सीता [illegible] विहार करती हैं। इसी प्रकार कवि ने 'वृन्दावन माहात्म्य' के अन्तर्गत कृष्ण की लीलाभूमि का महत्व प्रतिपादित करते हुए बतलाया है कि—

" बसंत सत्य जहाँ सबै मासा ।
बन सोमे तहँ सदा उजासा ॥
जमुना जी को नीको नीरा ।
सुंदर बाको है जो तीरा ॥
घाट मनोहर कुन्दन हीरा ।
रूप मरकत होवे सुखकीरा ॥
कुंज कुंज की न्यारी रीती ।
ताहाँ माया की नहीं अनीती ॥
जरा मरण जीवोकों नाँही ।
अचल जीवन सदा वाँही ॥ "[1]

इसके साथ-साथ कवि ने राधा-कृष्ण के मनोहारी रास का वर्णन करते हुए कहा है कि वृन्दावनवासी जिस उल्लासमय जीवन को व्यतीत करते हैं, उसका वर्णन तो शारदा भी अपने करोड़ों मुखों से वर्णित करने में असमर्थ है। वस्तुत अयोध्या और वृन्दावन कवि की दृष्टि में अध्यात्मलोक के ही प्रतीक हैं।

रामानंद सम्प्रदाय के अन्य कवियों ने जिस प्रकार गुरु की महत्ता पर बल दिया है, उसी प्रकार द्वारकादास ने 'गुरुप्रताप' में गुरु को परमेश्वर और पारस कहते हुए भवसागर से मुक्ति दिलाने वाला कहा है। कवि की उपदेशात्मक शैली 'मन शिक्षामृत', 'भक्तरत्न' जैसे ग्रंथों में विशेष अभिधात्मक प्रतीत होती है।

कवि का श्रद्धाभाव भगवान के भक्तों में निगूढ़ तो है ही, भक्त समुदाय ही उसके समस्त जीवन का परिवेश भी है—

" मेरे भक्त बीना कोई नाही,
बेठु सदा सतन की छाहीं । "

कवि भक्तों का ही प्रेमी और सेवक है, उन्हीं का वह आजन्म दास भी है। इस प्रकार की अभिधात्मक शैली में कवि के व्यक्तित्व की निश्छलता छिपी नहीं रहती। उसे जो कहना है, वह सीधे-सपाट शब्दों में कहता है। वहाँ शब्दों का आडम्बर नहीं है, अनुभूति की सहजता है।

कवि की एक विशिष्ट शैली संवादात्मक शैली भी है, जिसमें 'गुरु-चेला-संवाद' और 'मन-बुद्धि-संवाद' आदि रचनाओं का परिगणन किया जा सकता है। लेकिन काव्यत्व की

---

१. वृन्दावन माहात्म्य, हस्तप्रति, पृ. ८६ ।

दृष्टि से इन रचनाओं का विशेष महत्त्व नहीं है। द्वारकादास ने भाषा के रूपों को भी मनमाने ढंग से तोड़ा-मरोड़ा है। 'विष' को 'वस', 'सिंहासन' को 'संघासन' और 'संस्कार' को 'संसकार' कहने में उसे विशेष सुविधा दिखायी देती है। भाषा के ऐसे प्राकृत रूप कवि की वाणी में बिखरे पड़े हैं। वैसे मोतीछन्द, दोहाछन्द, चौपाई, सवैया, रेख्ता और कुंडलिया छन्दों में कवि ने उत्कृष्ट रचनाएँ की हैं। दोहा छन्द में उन्होंने 2013 साखियाँ लिखी हैं, जिनमें से एक उदाहरण द्रष्टव्य है—

" क्यां अजंपा थाय छे, क्यां अनहदनो नाद ।
कहे द्वारको जाणशे, कोईक विरला साध ॥
क्यां वागे छे मोरली, क्यां थाये छे धुन ।
कहे द्वारको आसनवाली, क्यां बैठा छे मुन ॥ "

—साखी ग्रंथ

भक्तकवि द्वारकादास ने कतिपय सुन्दर गरबियों और देशियों की भी रचना की है—

" सांभल सजनी रे मारी, आज मारे घेर आव्या गिरधारी, " .. ..
" हूँ जल भरवाने गइती घाटे दीठा गिरधारी " . ...
" मारी केड न मुके कानो रे मोरलीमां समजावे " ....
" तारा लटका उपर वारी रे सुंदर सामलिया " और. ... ...
" सांवरी सूरत मेरे मन अटकी कोउन जाने घटकी रे "

आदि में एक ओर माधुर्य भाव की योजना तो हुई ही है, दूसरी ओर अभिव्यक्ति का स्तर भी ऊँचा पड़ता है। कवि ने अखा की भांति सामाजिक कुरीतियों और अन्ध विश्वासों को तोड़ने के लिए छप्पों की रचना की है, जिनमें शैली की लाक्षणिकता हमारा ध्यान विशेष रूप से आकृष्ट करती है। कवि रचित 'महारासलीला' और 'रामतत्त्व' का रचनाकाल क्रमशः संवत् 1821 और 1832 मिलता है। 'महारासलीला' कवि की एक अनूठी रचना है जिसका प्रारंभ और अन्त कवि इस प्रकार करता है—

" अखंड देश तां हे अविनाशी ।
पुरुष पुरातन सुख की राशी ॥
रूप को तेज सुंदरकारी ।
अपार रंग रचना भारी ॥ "

× × ×

भरो सागर प्रेम को
बिरिया बोलो चौंच ।
हरि गुन तो छूटे नहीं
कहे द्वारको सौंच ॥

गुजराती भाषा में रचित कवि की 'वेदान्तसार' रचना भी स्तरीय जान पड़ती है। उदाहरण दृष्टव्य है—

" मन तुं ओलख आतमराम ॥
बीसमरू बीलसो सगले ठाम ॥ 1 ॥

*   *   *   *

दास द्वारको सेवे मला ॥
ज्यांथी उपजौ तां जई मल्या ॥ 26 ॥

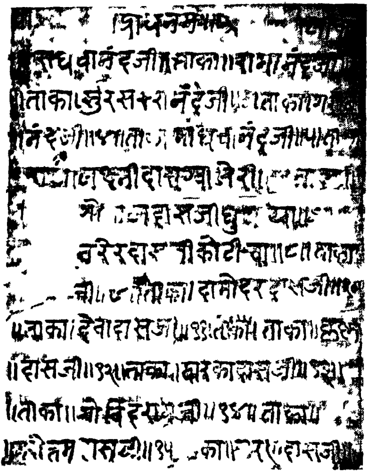
" अवतार स्तुति ', ' अयोध्या महात्मय ', ' वृन्दावन महात्म्य ' और "अजामेलनुं आख्यान" आदि में कवि की भाषा कुछ शिथिल-सी दीख पड़ती है। इन ग्रंथों में कवि का भक्ति-धर्म ही आदि से अन्त तक जोर पकड़ता गया है।

शिष्य परम्परा : खोजबीन करने पर द्वारकादास के शिष्यों की एक लम्बी तालिका मिल सकती है, लेकिन रचनाकार शिष्यों में गोविन्दराम, नरोत्तमदास, चरणदास और तुलसीदास के नाम विशेष रूप से लिए जा सकते हैं। इन सभी के गरबी पद डाकोर की हस्तप्रतियों में उपलब्ध होते हैं। इसी परम्परा में तुलसी के शिष्य आशाराम का भी विशेष स्थान है, जिन्होंने गुजराती एवं हिन्दी भाषा में समान रूप से रचनाएँ की हैं। इनके पदों की संख्या काफी है। इनकी प्रबन्ध कोटि की रचनाओं में 'एकादशी महात्म्य' तथा 'पुरुषोत्तम महात्म्य' की हस्तप्रतियाँ सुरक्षित रूप में मिल सकी हैं। 'पुरुषोत्तम मास' संवत १८७४ वि. की रचना है, अतः आशाराम का समय आज से डेढ़ सौ वर्ष से ज्यादा नहीं बैठता। गुजराती के पद-संग्रहों में आशाराम के पद, तिथि और महीना आदि मिलते हैं। 'एकादशी महात्म्य' में कवि की भाषा का निखरा हुआ रूप है। लेकिन इस प्रकार के ग्रंथों में धार्मिक उद्देश्य ही प्रमुख रहा है। गुजराती भाषा में लिखित आशाराम के 'रामचन्द्र नेा वरघोडो' और 'कृष्ण स्वयंवर' आदि का भी विशिष्ट स्थान है। 'कृष्ण स्वयंवर' संवत १८६५ वि. की रचना है।

वस्तुतः भक्तकवि द्वारकादास अज्ञाकालीन रचनाकार हैं, जिसे हम अखा की कोटि का तो नहीं, किन्तु भोजा और धीरा से कम स्थान नहीं दे सकते। गुजरात की भक्ति परम्परा में इस अज्ञात कवि का अन्वेषण—अनुशीलन अभी शेष है [१]।

१ गुजरात युनिवर्सिटी द्वारा स्वीकृत शोधपरियोजना — 'डाकोर के मन्दिरों में हिन्दी-गुजराती के हस्तलिखित ग्रन्थों की खोज' के आधार पर प्रस्तुत लेख।

परिशिष्ट



आंचलिक और आधुनिक

रघुवीर चौधरी

भाषा-साहित्य भवन
गुजरात युनिवर्सिटी
अहमदाबाद-380009

हिन्दी समीक्षा ने उपन्यास की एक स्वतन्त्र धारा के रूप में आंचलिक उपन्यास को मान्यता दी। इस में औचित्य है या नहीं यह प्रश्न छठे दशक में ही उठाना चाहिए था। अब देखना होगा कि यह केवल नामकरण ह या हिन्दी उपन्यास के अंतर्गत एक अपूर्व उपलब्धि है।

अन्य भारतीय भाषाओं के साहित्य में जैसे घटित हुआ, हिन्दी में भी उपन्यास के प्रथम चरण में 'रोमान्स' के तत्त्व अधिक थे। अनन्तर रोमान्स का स्थान ऐतिहासिक उपन्यास लेता रहा। हिन्दी में सामाजिक उपन्यास का विकास त्वरित गति से हुआ। प्रेमचन्द जी की विरल एव व्यापक संवेदना ने सामाजिक उपन्यास को एक साहित्यविधा सिद्ध करने के साथ साथ मनोवैज्ञानिक उपन्यास के कुछ सहजसाध्य तत्त्वों का भी विनियोग किया। समष्टि, परिस्थिति और मनःस्थिति इन तीनों का समन्वित चित्र होने के कारण प्रेमचन्द की उत्तरकालीन कथासृष्टि आज भी इतनी अधिकृत तथा हृद्य लगती है।

ऐतिहासिक उपन्यास की कलात्मक उपलब्धियाँ हजारीप्रसाद जी में तथा मनोवैज्ञानिक—विचारप्रधान उपन्यास की सिद्धियाँ अज्ञेय जी में लक्षित हुइ। इन लेखकों के गद्य की श्रीसंपत्ति अनन्य है। इनके उपन्यासों की रचनारीति एवं संविधान भी सर्जक प्रतिभा का आविष्कार है।

अत हिन्दी समीक्षा का यह कर्तव्य था कि वह सामाजिक, ऐतिहासिक, मनोवैज्ञानिक जैसे त्रिविध प्रकारों में वर्गीकृत करके उपन्यास की बात करे। यहाँ समाजशास्त्र, इतिहास तथा मनोविज्ञान जैसे शास्त्रों का अध्ययन भी आलोचक के लिए तो आवश्यक था ही, जो हुआ है।

मार्क्सवाद और अस्तित्ववाद के बढ़ते प्रभाव के बरसों में 'दार्शनिक उपन्यास' जैसा अभिधान अनुचित नहीं था। परन्तु मार्क्सवाद सामाजिक उपन्यास के और अस्तित्ववाद मनोवैज्ञानिक उपन्यास के निकट रहे और आखिर एकरूप हो गए। आंचलिक उपन्यास सामाजिक उपन्यास की एक हरी शाखा है। नागार्जुन के उपन्यास आंचलिक कथासाहित्य की भूमिका तैयार कर रहे थे परन्तु 'मैला आंचल' से पूर्व नागार्जुन सामाजिक उपन्यासकार माने जाते थे। डा नामवर सिंह ने इस लेखक की ओर ध्यान आकृष्ट किया और बताया कि रेणु का आविर्भाव एक निश्चित ऐतिहासिक परिस्थिति का परिणाम है।[1]

तो आंचलिक उपन्यास में ऐसा क्या था जो इसे स्वतंत्र मान्यता तक पहुँचा सका ? यह मान्यता भ्रान्तिजन्य तो नहीं थी ? जैसे ऐतिहासिक उपन्यास में किसी न किसी रूप में न्यूनाधिक मात्रा में इतिहास का सायुज्य होता है उसी प्रकार क्या उपन्यास को आंचलिक कहलाने के लिए भौगोलिक तत्त्व जिम्मेदार है ?

किसी अंचल विशेष के बारीक चित्रांकन के कारण ही उपन्यास की इस विधा को आंचलिक कहा नहीं गया। इसके रचना-विधान के संदर्भ में भी कुछ प्रश्न खड़े हुए। डा. देवराज को 'मैला आंचल' में संघटन के अभाव की कमजोरी नजर आई थी। जब कि निर्मल वर्मा को इसमें कथाशिल्प का विशिष्ट प्रयोग लक्षित हुआ था। दोनों को जो चीज समान रूप से पसंद आई वह है साधारण से साधारण मनुष्य के छोटे-से-छोटे जीवन स्पन्दन का व्यापक सहानुभूति के साथ चित्रण। प्रसंग का ज़िक्र करते हुए डा. देवराज ने कहा है कि व्यक्ति का प्रत्येक गतिरोध उसके चरित्र को प्रकाशित करता है। मनुष्य का हरेक जीवन-स्पन्दन मानवीय प्रकृति की सदाबहार नवीनता और विचित्रता को रूपायित करता है - यह 'रेणु' ने प्रतीत करवाया है।[3]

डा. देवराज ने जो बताया है, 'मैला आंचल' में है अवश्य, परन्तु प्रश्न यह है कि केवल आंचलिक उपन्यास में ही यह सब संभव था ?

श्री इन्द्रनाथ मदान ने भूगोल या इतिहास के आधार से उपन्यास की किसी स्वतन्त्र प्रवृत्ति के नामाभिधान के प्रति आपत्ति उठाई है।[5] इन्होंने नेमिचन्द जैन से समर्थन पाकर 'मैला आंचल' की आंचलिकता को प्रश्नात्मक दृष्टि से देखा है :

यह भी कहा गया है कि इसमें राजनीतिक और स्थानीय रंग-बोध दोनों कृति में बाधा डालते हैं। यह भी कहा गया है कि इसमें अंचल के जीवन की संवेदना को गहरे में नहीं पकड़ा गया है। यह मत भी व्यक्त किया गया है कि देहाती जीवन को अधिकांशतः शहरी दृष्टि से आंका गया है। इसकी समस्याओं को नगर के चौखटे में रखकर उपन्यासकार इन्हें काटते छांटते हैं।[6]

ये आक्षेप या तो प्रतिबद्ध आलोचकों के हैं या तो उपन्यास की प्रतिष्ठा से आतंकित होकर छानबीन में प्रवृत्त पण्डितों के। सहृदय जिज्ञासु अनुभव करेगा कि रेणु की संवेदना में ही निहित है जीवन को देखने की एक निजी दृष्टि। पूर्वापर हिन्दी उपन्यास के विशेष अध्ययन से भी इसका समर्थन होगा। रेणु समाजवादी रहे, लेखक के रूप में समप्रवादी हैं। परन्तु कुछ विद्वानों को समग्र में समाज के दर्शन का संतोष नहीं होता। वे प्रश्न करते हैं कि प्रस्तुत उपन्यास में व्यक्त जीवनदृष्टि प्रगतिवादी है सही ? पूर्ण सद्भाव के साथ भी डा. रामदरश मिश्र को रेणु में अभिजात संस्कारों का समर्थन दिखाई देता है। वे कहते हैं कि सारी कुरूपता और पिछड़ेपन के बावजूद लेखक की ममता समस्त अंचल के प्रति हमें अनुरक्त करती है। यह मानवीय दृष्टि सुन्दर है, परन्तु --

> 'ऐसा लगता है कि लेखक के मनमें कहीं न कहीं आभिजात्य के प्रति मोह है, इसीलिए 'मैला आंचल' में मलीन रूप से सारे कुकृत्य करते हुए तहसीलदार साहब के प्रति पाठकों को कोई रोष पैदा नहीं होता और अंत में तो तहसीलदार साहब अपने

> त्यागपूर्ण व्यवहार से अत्यधिक मोहक बन गये हैं, जब कि गाँव के छोटे वर्गों के नेता वासनाओं की आँधी में बहते हुए दृश्य से ही ओझल हो गए हैं।[5]

सच्चा सर्जक तटस्थतापूर्ण तादात्म्य से अपने चरित्रों का सर्जन करता है। वह किसी चरित्र के खिलाफ पाठक को उकसाएगा नहीं यह बात मिश्रजी अवश्य जानते होंगे परन्तु वे रेणु से वर्ग-संघर्ष की अपेक्षा करते हैं। मार्क्सवादी आलोचकों को सामाजिक उपन्यास में वर्ग-संघर्ष अभीष्ट रहा है। रेणु वर्ग-संघर्षी नहीं हैं। तमाम विसंगतियों के साथ उन्होंने जीवन का सर्वाश्लेषी स्वीकार किया था। स्वयं मिश्र जी ने ही अन्यत्र कहा है कि व्यंग की शक्ति ने एक ओर लेखक को किसी दल का पक्षधर और कटु होने से बचा लिया है, दूसरी ओर प्रभाव में बड़ी तीव्रता भर दी है।[6]

तो क्या उपन्यास को आंचलिक कहने के लिए सर्वाश्लेषी जीवनदृष्टि निर्णायक तत्त्व बन सकती है? *ऐसी दृष्टि ऐतिहासिक या सामाजिक उपन्यास के सर्जन में भी क्या उपकारक नहीं हो सकती?* उत्तर नकारात्मक नहीं होगा।

कुछ लक्षणों का उल्लेख एकसाथ करना होगा :

अ अंचल विशेष का संपूर्ण चित्र

आ उस अंचल की भाषा का यथासंभव साहित्यिक विनियोग

इ मनुष्य के प्रत्येक जीवन-स्पन्दन का सर्वाश्लेषी चित्रण

ई पूर्वप्रचलित रचनारीति के अभाव में सतही विशृंखलता, नए कथाशिल्प का प्रयोग

सभी आंचलिक उपन्यासों में इन चारों लक्षणों का एकसाथ समावेश न भी हो, परन्तु इनमें से एकाधिक लक्षण तो अवश्य होंगे।

अ सामान्य रूप से ग्रामीण अंचलों पर लिखे गए उपन्यासों को ही आंचलिक उपन्यास कहा गया जब कि हिन्दी उपन्यास की एक समृद्ध धारा शहरी अंचलों का भी बारीक चित्रण करती रही है। अमृतलाल नागर ने अपने उपन्यासों के द्वारा जिस लखनौ का चित्र दिया है वह सघन एवं प्रतीतिजनक है। ऐसे कई उदाहरण दिए जा सकते हैं। तो क्या *नगरजीवन का केनवास पसंद कर के लिखा गया उपन्यास आंचलिक नहीं कहा जा सकता?* डा. हरिवल्लभ भायाणी ने एक बार बातचीत में बताया था कि पश्चिम के जीवन में नगर-जीवन और ग्राम-जीवन के बीच इतनी दूरी नहीं है जितनी हम अनुभव करते हैं। कुछ दूरियाँ हमारी कपोलकल्पित हैं, कुछ वास्तविक हैं। तार्किक उपपत्ति तो यही है कि किसी भी प्रकार के अंचल के सजीव दस्तावेज को आंचलिक उपन्यास कहा जा सकता है। वहाँ की भाषा का भी एक विलक्षण चेहरा उभर सकता है। गालियाँ हर जगह हो सकती हैं। अमृतलाल नागर रेणु की कक्षा के लेखक हैं और निजी क्षमता से लखनवी हिन्दी लिखते हैं। उनके उपन्यासों की एक आंचलिक पहचान है जिसे नजर-अन्दाज नहीं किया जा सकता। परन्तु नागरिक जीवन के उपन्यासों की परंपरा पुरानी है। उसमें कुछ न कुछ स्थानीय रंग रहे हैं। किसी ग्रामीण अंचल का सघन चित्र छठे दशक में एक नई बात थी, इसे आंचलिक

कहना हिन्दी समीक्षा की एक ऐतिहासिक आवश्यकता थी। हिन्दी के आंचलिक उपन्यास की भूमिका में पंडित नन्ददुलारे वाजपेयीने लिखा था।

> 'नागरिक जीवन के चित्र तो क्रमागत सामाजिक उपन्यासों में रहते ही हैं, यदि आंचलिक उपन्यासों में वही वस्तु रखी जाएगी तो इस नयी उपन्यास-विधा की विशेषता क्या होगी? प्रश्न विधा का नहीं, परंपरा का भी है। आंचलिक उपन्यास वस्तुत सामाजिक उपन्यासों की प्रतिक्रिया में, बल्कि विद्रोह में निर्मित हुआ है।'[7]

यह धारा प्रतिक्रिया के रूप में अस्तित्व में आई या नहीं यह दूसरा प्रश्न है। वाजपेयी जी का यह तर्क माना जा सकता है कि प्रश्न विधा का नहीं परंपरा का भी है। यह परंपरा 'आधा गाँव' के प्रकाशन तक इसी रूप में चलती रही। 'मैला आँचल' और समय की दृष्टि से इसके निकटवर्ती उपन्यासों के अंचल ग्रामीण हैं। अपने प्राकृतिक परिवेश से अभिन्न ग्रामजीवन इन उपन्यासों में अपने अस्तित्व की विशिष्ट गंध प्रकट करता है।

'ब्रह्मपुत्र' (१९५६) असम के लोकजीवन पर आधारित है। इसके लेखक देवेन्द्र सत्यार्थी उस अंचल के निवासी नहीं हैं, खानाबदोश रहे हैं, परन्तु उन्होंने ब्रह्मपुत्र नदी का किनारा चुन लिया है। बाढ़ आदि विपत्तियों से उजड़े गाँव की पुनर्निमाण में प्रवृत्त होती जीवनशक्ति का इसमें चित्र मिलता है।

'कब तक पुकारूँ' (१९५८) रांगेय राघव का उपन्यास है। इसमें आलेखित अंचल ब्रजक्षेत्र से चुना गया है। बेर नामक एक गाँव में तथा इस के आसपास बसने, घूमने वाले नट लोगों के जीवन से उपन्यास का क्रियाकलाप पसंद किया गया है। उस अंचल की अन्य जातियों के सादचाव से संघर्ष एवं तनाव की रचना की गई है।

'जंगल के फूल' (१९६०) राजेन्द्र अवस्थी का कुछ विशेष चर्चित उपन्यास है। इसमें मध्यप्रदेश की जंगली जातियों -वहाँ की आदिम जातियों का यथातथा चित्र देने के साथ उनमें शोषण का प्रतिकार करने की पनपती भावना का आलेखन भी हुआ है।

'पानी के प्राचीर' (१९६१), 'जल टूटता हुआ' (१९६६), 'सूखता हुआ तालाब' (१९७२) के लेखक डा० रामदरश मिश्र अपने जन्मस्थान उत्तर प्रदेश के कछार अंचल का जीवन आलेखित करते रहे हैं। समाज के किन वर्गों में—अंशों में सच्ची जीवनशक्ति है और किनमें दम है इसका निर्देश करते करते मिश्र भी कहीं कहीं वर्ग-संघर्ष की भूमिका सूचित कर देते है।

'सागर, लहरें और मनुष्य' (१९६९ -उदयशंकर भट्ट) में बम्बई नगर के पश्चिमी तट पर बसे मछुओं के गाँव बरसोवा का चित्रण हुआ है। चरित्र महानगर में लहरों की भाँति पहुँच पहुँचकर लौट आते है। यहाँ लेखक नगरजीवन के संदर्भ से बचकर नहीं चला बल्कि इस संदर्भ का उसने सधारण उपयोग किया है। 'अलग अलग वैतरणी' (१९६७-शिवप्रसाद सिंह), 'कुमांव कहते तो है' (१९६५–हिमांशु जोशी) 'गगास के तट पर' (१९६८–जगदीशचन्द्र पाण्डेय) आदि बहुचर्चित या उपेक्षित कई उपन्यासों में चित्रित अंचलों की बात भी की जा सकती है। इन में से कुछ अंचल नगर को छूते भी नजर आते हैं किन्तु समग्रतया उनका जनजीवन ग्रामीण संस्कारों की नींव पर खड़ा दिखाई देता है।

'आधा गाँव' (१९६६—राही मासूम रज़ा) कई कारणों से इस परंपरा में भी एक अपूर्व उपन्यास लगता है। पूर्वी उत्तर प्रदेश के भोजपुरी-भाषी शीआ मुसलमानों का समाज-जीवन बारीक रेखाओं के साथ यहाँ उभरा है। ग्रामीण वातावरण है अवश्य, पर पाठक की स्मृति पर सविशेष अंकित होते हैं चरित्रों के *प्राम्य संस्कार*। *वह एक निर्मम आत्मनिरीक्षण है।* लेखक की व्यंग्यशक्ति रेणु को भी पीछे छोड़ देती है और अंचल को प्रकृति पर कविता करते रहने की रूमानी दृष्टि का मिज़ाजत त्याग सिद्ध करती है। इसमें संदेह नहीं कि यह उपन्यास आंचलिक विधा के सहज विकासक्रम में ही आया, परन्तु इसने भू-भाग के स्थान पर जीवन को मांसल छवि देने में अधिक ध्यान दिया। राही मासूम रज़ा ने सिद्ध किया कि अंचल केवल 'स्प्रिंग बोर्ड' ही है, उपन्यास का सिंहासन नहीं। आंचलिक उपन्यास का एक मानदंड यह भी है कि वह किस हद तक सच्चा सामाजिक उपन्यास बन सकता है।

श्रीलाल शुक्ल कृत 'राग दरबारी' (1968) ग्रामीण सामग्री की सहायता से हास्य सिद्ध करने के लिए लिखा गया एक हेतुलक्षी उपन्यास है। यहाँ सामाजिक और आंचलिक के बीच सन्धि हो जाती है। समग्रतया यह उपन्यास ग्रामजीवन के उधार पहलुओं का चित्र है। लेखक की निर्मम हास्यशक्ति प्रभावित करती है, उपन्यास की आंचलिकता नहीं। सामाजिक उपन्यास की प्रतिक्रिया में—विद्रोह में आंचलिक उपन्यास के आगमन की जो बात स्व. वाजपेयी जी ने की थी, समयान्तर से अप्रस्तुत हो गई है। वास्तव में दो दशक पूर्व भी यह बात उतनी सही नहीं थी। मूल में यदि कोई प्रबल भावना रही हो तो वह निजी यथार्थ को खोज, अधिकृत स्वानुभव-कथा कहने की वृत्ति हो हो सकती है। अज्ञेय जी ने इसे सर्च फार आथेन्टिसिटी' कहा था :

The search for authenticity has led to regional fiction. The same urge as well as an enlarged human sympathy has brought sensitive pictures of rural and folk life in prose as in verse.[8]

ज्ञानपीठ पुरस्कार विजेता कन्नड़ उपन्यासकार शिवराम कारंत के बारे में प्रो आर. एस. मुगलिने लिखा है कि प्रत्यक्ष अनुभव से ही लिखने की जैसे कारंत ने प्रतिज्ञा की है। लेखक जिससे सर्वथा परिचित हैं, ऐसे प्रदेश में इनकी कहानी और चरित्र गति करते हैं। मलयाली लेखक तकषीका विख्यात उपन्यास 'चेम्मीन' भी इस संदर्भ में उल्लेखनीय है।[9]

देखे-परखे जीवन-चित्र और भोगे हुए क्षणों का दस्तावेज देने के बढ़ते आग्रह का सम्बन्ध आंचलिक उपन्यास के साथ रहा है। अंचल-विशेष भौगोलिक प्रमाण के रूप में यथार्थ का एक पहलू बन कर अनिवार्यतया आलेखित हुआ। इस प्रक्रिया में तूलिका का कार्य किया उस अंचल की भाषा ने।

आ. 'मैला आंचल' (१९५४) की भाषा ने इसकी स्वीकृति में सर्वाधिक योगदान दिया है। भाषा का नितान्त स्थानीय रूप और इसका काव्यात्मक लहजा—ये दोनों विवाद के विषय भी बने हैं। श्री इन्द्रनाथ मदान ने कहा है कि एक उपन्यासकार का कवि होना तो मन को भाता है, उसकी काव्यदृष्टि मुग्ध भी करती है, लेकिन इसकी अतिशयता कभी

कभी आरोपित हो कर अखरने लगती है ।' रुमानी मिज़ाज के कारण जो काव्यात्मकता लक्षित होती है, इसके सामने आपत्ति उठाई जा सकती है कहीं कहीं, परन्तु लघुतम ध्वनि-इकाइयों का अंकन करती भाषा शोषित नहीं, समृद्ध कही जाएगी। उपन्यास की सृष्टि में ऐसी एक भी प्रमुख आवाज़ न होगी जिसको लेखक ने प्रतिध्वनित न किया हो—ऐसा कहकर एकसाथ कीमों आवाज़ों का अंकन करने की क्षमता के कारण रेणु की गुजराती साहित्यकार उमाशंकर जोशीने बड़ी सराहना की है ।" जब कि हिन्दी के एक आंचलिक उपन्यासकार रामदरश मिश्र ने कहा है कि अनेक प्रकार की ध्वनियों का अजायबखाना सा रेणु को बुरी तरह आकर्षित करता है । यह विवाद पात्रोचित भाषा के विषय में नहीं है । मिश्र जी ने 'पानी के प्राचीर' के रघु बाबा को भोजपुरी में बोलते बताया है । एक प्रदेश की जनभाषा में वहाँ के चरित्र बोलते बरतते नज़र आएँ तो इसमें पाठक को थोड़ी सी कठिनाई हो सकती है, अप्रतीति नहीं । ये चरित्र इस धरती से फूटे हैं, इनके रूप-रंग में यहाँ की मिट्टी निखरी है — यह एहसास जनभाषा के द्वारा आसानी से होगा । कहने की आवश्यकता नहीं कि लेखक जनभाषा को उसी रूप में ही प्रयुक्त नहीं करेगा, चयन करेगा, नये संदर्भ में शब्द प्रयोग करेगा, अन्वय की अपूर्वता से भी सौन्दर्य सिद्ध करेगा । इसके बावजूद भाषा के मूल व्याकरण का असलियत मिटने नहीं देगा ।

एक साहित्य-रसिक आई ए एस अफ़सर श्री अनिल शाह ने मेरे गुजराती उपन्यास 'उपरवास कथात्रयी' में अंकित यथार्थ की बारीकियों की सराहना करते हुए भी एक आपत्ति उठाई थी : आपने उत्तर गुजरात की जनभाषा का आत्यंतिक उपयोग किया है।

उन्हें स्थानीय शब्दप्रयोग मुहावरे आदि से एतराज नहीं था । उनकी राय थी कि स्थानीय शब्दों के उच्चारणों को उसी रूप में लिखने से पाठक को असुविधा हुई है । व्यापक रूप से मान्य पद्धति से इसकी भाषा लिखी जाती तो उपन्यास अधिक पाठकों तक पहुँच पाता, सविशेष आस्वाद्य होता । श्री शाह एक विद्वान होने के साथ गुजराती लेखक झवेरचन्द मेघाणी के दामाद भी हैं । मेघाणी के उपन्यास 'सोरठ तारां वहेतां पाणी' को गुजराती का पहला जानपदी उपन्यास कहा जा सकता है । पन्नालाल, पेटलीकर, मडिया आदि ने बाद में जानपदी उपन्यास लिखे । यहाँ जनपद ग्रामीण अंचल का ही पर्याय है, परन्तु जिस कदर 'मैला आंचल' या 'आधा गाँव' में ग्रामीण जनभाषा का सतर्क उपयोग किया गया है, गुजराती के जानपदी उपन्यासों में नहीं हुआ । मुझे लगा कि ग्रामीण जनजीवन के प्रतीतिजनक निरूपण के लिए वहाँ की भाषा सब से बड़ा साधन है । जो मेरी मूल भाषा है और जिसके साथ आज भी मेरा प्रत्यक्ष परिचय है उसका विनियोग क्या न करूँ । बड़ी सावधानी के साथ प्रयोग किया फिर भी हकीकत तो यह है कि 'उपरवास' की भाषा का वर्तमान रूप तो मूल भाषा का द्वितीय संस्करण है । विख्यात भाषाशास्त्री डा. हरिवल्लभ भायाणी के सुझाव के बाद भाषा को लक्ष्य कर के उपन्यास के आरंभिक पन्द्रह प्रकरण फिर से लिखे थे। गुजराती भाषी की सुगमता के लिए मूल भाषा में कुछ परिष्कार करनी पड़ी थी फिर भी कुछ पाठकों को लगता है कि उपन्यास में प्रयुक्त भाषा जनभाषा का सीधा ध्वनिमुद्रण है, जो ज्यादती है।

यहाँ कहना है कि जनभाषा में एक प्रबल लक्षणाशक्ति होती है। 'अमृता' लिखते समय मुझे इसका पता नहीं था। 'नावेल ऑफ आइडियाज' और आंचलिक उपन्यास का लेखक एक हो तो उसे द्विभाषी की सजगता धारण करनी होगी। लेखन के प्रशिक्षण काल में मैं जिसे सीखता रहा प्रसिद्ध कृतियों में पढ़ता रहा। वह भाषा आज भी आदरणीय है, परन्तु माता-पिता, भाई-भावज और पत्नी की भाषा की सर्जनशीलता का पता तो तब चला जब मैं वतन की आत्मकथा लिखने बैठा।

लेखक बचपन से जिन ध्वनियों को, स्वर-व्यंजनों की जिन रचनाओं को सुनता आया है उनमें एक अनूठा जीवनसत्त्व व्यक्त हो सकता है. इस सत्य से रेणु जिस दिन अवगत हुए वह दिन हिन्दी साहित्य के लिए एक अपूर्व और अनन्य घटना है। मैं अभी बिहार के उस विस्तार तक नहीं आ पाया परन्तु रेणु के पूर्णिया जिले को जानता हूँ। मेरे लिए मेरीगंज कोई कपोलकल्पित गाँव नहीं है। इतनी दूरी के बावजूद एक सीधा और सच्चा संपर्क स्थापित हो गया है, बरसों से, भाषा के कारण—मूल पहली बार प्रयुक्त भाषा के द्वारा। 'मैला आंचल' और 'आधा गाँव' आदि उपन्यासों की भाषा स्थल और समय दोनों व्यक्त करती है चरित्र और लेखक दोनों की सच्चाई को उभारती है। हिन्दी गद्य का यह तीसरा आविष्कार है। पहला प्रेमचन्द जी द्वारा हुआ, दूसरा अज्ञेय जी के द्वारा और तीसरा रेणु से लेकर राही तक।

गुजराती समीक्षक और 'मैला आंचल' के अविरत प्रशंसक प्रो भोलाभाई पटेल से मैं ने यों ही पूछा था उस उपन्यास की कौन सी चीज आपको इस क्षण याद आती है? मैं मानता था कि साहब डाक्टर-कमली के प्रेम की बात करेंगे सोचकर उत्तर देंगे तो बावनदास की शहादत की याद करेंगे। या रेणु को प्रभावित करने वाली किसी रचना का नाम बताएँगे। परन्तु ऐसा नहीं हुआ। उन्होंने यथाशीघ्र बेखटके रेणु की भाषा की बात की और बोलने लगे शब्द वाक्य, पूर्णिया जिले की बोली और अंग्रेजी शब्दों के सकर, उनके द्वारा सिद्ध अर्थ और अर्थच्छायाएँ, अंकित परिस्थितियाँ और सूचित मन स्थितियाँ, मानो भाषा ही डा पटेल के लिए सब कुछ हो। कोई विद्वान समीक्षक 'मैला आंचल' की भाषिक संरचना का अध्ययन करेगा तो इसी निष्कर्ष पर पहुँचेगा कि यह उपन्यास इसमें प्रयुक्त भाषा के कारण ही आंचलिक है।

इ भाषा अचल की होने पर भी बात समूचे जीवन की, पूरे विश्व की व्यंजित हो सकती है। 'मेरीगंज' एक अचल विशेष का विलक्षण गाँव होने के साथ ग्रामवासी भारत की याद दिलाता है। उपन्यास के अंत भाग में उभरने वाले बावनदास गांधीजी की हत्या के बारहवें दिन भारत-पाकिस्तान की सरहद तक पहुँच जाते हैं। चीनी और सिमेन्ट से लदी बैलगाड़ियाँ आ पहुँचती हैं। यह तस्करी है। तीन फुट लम्बा बूढ़ा बावनदास मुकाबला करता है। गांधीजी के श्राद्ध-दिन को निष्कलंक रखने के लिए वह शहादत मोल लेता है। बैलगाड़ी उसे कुचल कर आगे बढ़ जाती है। वे लोग मरे हुए बावनदास को सरहद के उस पार फेंक आते हैं। विदेशी पुलिस बावनदास की थैली को एक पेड़ पर टँगा देती है। लोग उस पेड़ में कुछ रहस्य देखने लग जाते हैं और अपनी ओर से एक एक चीथड़ा मनौती के रूप में ले आते हैं। इस प्रसंग-योजना में सामाजिक तथा राष्ट्रीय सप्रश्नता सूचित होती है। यह कोई

हास्य-विनोद नहीं है। भारतीय देहाती मानस की अंधश्रद्धा में भी सच्चाई के प्रति जो गहरा असंप्रज्ञात आदर है उसका स्रोत यहाँ लक्षित होता है। तस्करी करते खराबी नेताओं के सुखभोग के प्रति व्यंग्य स्पष्ट हो जाता है।

डा. प्रशान्त का कमला के प्रति प्रेम एक सुकोमल संवेदना के रूप में व्यक्त होता है। एक सर्वदेशीय सत्य के रूप में यह कथातन्तु अन्य असत्यों के बीच अटूट रहता है। लेखक का दूसरा प्रयोजन भी अस्फुट नहीं रहता: डा. प्रशान्त आधुनिक विज्ञान का प्रतिनिधि है, परन्तु गाँव में आने के बाद वह खोज पाया कि गरीबी और जेहालत इस रोग के दो कीटाणु हैं। जमींदार विश्वनाथप्रसाद की बेटी कमली -- अपनी मरीज से प्रेम करने वाला डाक्टर पक्ष लेता है भूमिहीन संथालों का। वर्ग-संघर्ष को भड़काने के स्थान पर इस प्रकार की कथा-योजना रेणु को प्रतिबद्ध समाजवादी के स्थान पर उन्मुक्त सर्जक की प्रतिष्ठा दिलाती है।

यौन-सम्बन्धों के आलेखन में लेखक मर्यादावादी नहीं है। नए ज्ञान-विज्ञान के साथ इन सम्बन्धों को उन्होंने तटस्थता से स्वीकारा है। यहाँ इनकी दृष्टि रोमान्टिक नहीं, आधुनिक है। कोठारिन लक्ष्मी और चम्पा मठ की सचालिका मंगलदेवी के पात्रों के द्वारा 'मठों के अंदर के पशु' का निकट परिचय दिया गया है, बोधक हुए बिना। यहाँ भी लेखक तो तटस्थ ही है, उसकी मुस्कराहट भी पाठक को शायद ही दिखाई देगी। कालीचरन, बालदेव, वासुदेव, सेवादास आदि इस मैले अंचल के ही बाशिन्दे हैं। किन्तु उनके दुखदर्द केवल उनके ही नहीं है। उनकी लघुता में हम सब का साझा है। आंचलिक जीवन अनूठा होने के कारण कटा हुआ नहीं लगता। अंत में सर्वेश रूप धारण करके हम से अभिन्न हो जाता है। एक अंचल विशेष की नियति समग्र विश्वकमका निर्देश कर सकती है। 'ऑथेन्टीसिटी' के बिन्दु से शुरू होती रेखा 'युनिवर्सल' के बिन्दु तक पहुँच कर वर्तुल बनती है। ये छोटे छोटे जीवन स्पन्दन भी विराट का बोध करा सकते हैं। आंचलिक उपन्यास का लेखन पुराने प्रकृतिप्रेम का विकल्प नहीं है। आधुनिक सर्वाश्लेषी जीवनदृष्टि के अभाव में यह विधा प्रतिष्ठित नहीं हो सकती थी।

'आंचलिक उपन्यासों का प्रादुर्भाव पश्चिमी सभ्यता एवं आधुनिकता के कारण हुआ, क्योंकि तत्कालीन उपन्यासों में अनुभूति की नग्न एवं अर्थहीन अभिव्यक्ति, मूल्यहीनता, संत्रास, कुंठा, अर्थशून्य बेईमानी नपुंसक आतंक आदि सभी का दबदबा बढ़ गया था। यह सत्य है कि 'कला का व्यापक तथा सम्भावनापूर्ण रूप हमें ऐसे (आंचलिक) उपन्यासों में ही मिलता है जो विशुद्ध रूप से ग्रामीण है।'''

हमारी आधुनिकता पश्चिम के प्रभाव पर निर्भर रही है तो क्या हमारा आंचलिक उपन्यास पश्चिम के युद्धोत्तर साहित्य की प्रवृत्तियों का लक्षित करता है या टोमस हार्डी बेनेट, आर्नोल्ड आदि अग्रज कथाकारों के प्रादेशिक उपन्यासों से प्रभावित है!

हार्डी का वेसेक्स प्रदेश विशेष होने के साथ विश्व की एक इकाई भी था जब कि बेनेट का 'फाइव टाउन' विस्तार उस प्रकार के प्रदेशों का प्रतिनिधि बनकर रह जाता था। वॉल्टर एलनने 'द इंग्लिश नोवेल' में यह बात प्रतीतिजनक ढंग से की है:

But he is regional in a different way from that of Hardy. Hardy was of wessex and remained of wessex, as Bennett was never of the five towns. For Hardy, wessex was a microcosm of the universe and we accept it as such. But for Bennett the Five Towns were provincial;... .his attitude towards them is always expository; he is explaining them, exhibiting them, to an outside world that is not provincial. They exist in relation to a larger world that Bennett accepts as the norm. The result is, that though the five towns novels transcend the five towns, what we get in them is a picture of the provinces The picture is true because it is of the provinces : in Hardy the picture is true not simply because it is of wessex. At his best Bennett does achieve universality of a kind, but it is not Hardy's kind [13]

रेणु और रजा को हम हार्डी के साथ तथा नागार्जुन, भैरवप्रसाद गुप्त, रामदरश मिश्र आदि को बेनेट के साथ रख सकते हैं। नागार्जुन, गुप्त, मिश्र आदि उपन्यासकार हेतुलक्षी-प्रतिबद्ध लेखन कर रहे हैं, इसलिए ऐसा प्रश्न होता है ? किसी समस्या-विशेष को लेकर उससे सम्बद्ध जनजीवन का प्रातिनिधिक अंकन उसे वैश्विक होने से रोक सकता है ? 'आरण्यक' (विभूतिबाबू) 'गारबीचा बापू' (पेंडसे) 'अमृत-संतान' (गोपीनाथ महन्ती) आदि उपन्यास किसी समस्या-विशेष के आलेखन की सीमा से मुक्त रहकर लिखे गये अन्य भारतीय भाषाओं के उपन्यास हैं। उनके अंचल प्रातिनिधिक न हो कर विश्वोन्मुख हैं—इसके मूल में समस्यामुक्ति है या लेखकों की समग्र सर्गशक्ति ? इन प्रश्नों के उत्तर हमें कभी न कभी खोजने होंगे।

प्रातिनिधिक और प्रतीकात्मक में जो अंतर है वह भी यहाँ उल्लेखनीय है। डी एच लारेन्स के उपन्यास 'सन्स एण्ड लवर्स' में खान और प्रकाश का वर्णन स्थानीय बारीकियों के साथ हुआ है, परन्तु केवल इसीलिए इसका महत्त्व नहीं है। लोरेंन्स के कथ्य को व्यंजित करने में खान और प्रकाश का प्रतीकार्थ भी सहायक होता है। 'मैला आंचल' किसी लड़की के दूषित कौमार्य का निर्देश नहीं है।[4] या 'आधा गाँव' किसी एक गाँव का आधा भूगोल मात्र नहीं है। आकाश के बीच उड़ता एक अकेला पक्षी सारे आकाश की रिक्तता को उजागर कर देता है। जो आंचलिक उपन्यास एक महान कलाकृति भी है उसमें निरूपित स्थानीय सूक्ष्मताएँ स्थल काल से मुक्त वैश्वकता की विरोधी नहीं हो सकतीं।

ई. समीक्षा को जिस प्रश्न का सर्वाधिक सामना करना पड़ा है वह है आंचलिक उपन्यास की संरचना।

—ये उपन्यास सुगठित नहीं लगते, एक स्थलविशेष का चित्र होने के बावजूद इन में रचनागत बिखराव है।

—ये उपन्यास गोदान की तरह कोई क्लासिक चरित्र नहीं दे पाए हैं।

—छोटे छोटे चित्र उठते-मिटते रहते हैं। 'कोई भी चित्र हमारे मन में गहरी लकीर नहीं बन पाता।'

—भाषा के उपयोग में आत्मभिव्यक्ति है, सम्मुलन नहीं है। ये प्रश्न एकाधिक विद्वानों ने उठाए हैं।

आंचलिक उपन्यासों में कुछ ऐसे भी हैं, जिनको इन प्रश्नों का सामना नहीं करना पड़ता। नागार्जुन के उपन्यासों में कोई न कोई चरित्र संकलनसूत्र बनता है। मिश्रजी के उपन्यासों में चरित्र और घटनाओं के संकलन से पैदा होता कथाप्रवाह उपन्यास को उपर्युक्त बिखराव से बचा लेता है।

इस प्रकार के बिखराव के बावजूद हम 'मैला आंचल' और 'आधा गाँव' जैसे उपन्यासों को हिन्दी साहित्य की उपलब्धियाँ क्यों मानते हैं? क्या इनके द्वारा रूपरचना का विकास अंकित हुआ है?

कम से कम इतना तो सिद्ध हुआ है कि ये उपन्यास इसी रचनारीति में लिखे जा सकते थे:

'लेखक को अपनी ओर से कुछ नहीं कहना पड़ता। प्रसंगों, परिस्थितियों और मन:स्थितियों की नाटकीय परिपक्वता ही सारी विद्रूपता, सुन्दरता और जटिलता को ध्वनित करती चलती है। रेणु की यह शैली हिन्दी उपन्यासों के क्षेत्र में नयी शैली है और जहाँ अनेक अन्तर्विरोधों, जटिल बोधों, बनते-बिगड़ते मूल्यों, जीवन की संक्रान्तियों से ग्रस्त अंचल-जीवन को मूर्तित करना उद्देश्य हो वहां इस प्रकार की शैली का अन्वेषण उपन्यास के लिए एक अनिवार्यता और उपलब्धि है।'[15]

यानी विशृंखलता कलात्मकता का विरोधी तत्त्व हो ऐसा नहीं है। विशिष्टीकरण के दो छोरों की कलात्मक उपलब्धियों के रूप में 'नदी के द्वीप' और 'मैला आंचल' को एक-साथ याद किया गया है।[16]

हिन्दी उपन्यास प्रेमचन्द युग से पहले लोकप्रियता की जिस ऊंचाई तक पहुँच गया था उसके मूल में घटना है। प्रेमचन्द और अनुगामी लेखकों ने चरित्र दिए। चरित्र भी संकलन-सूत्र बन सकता है—बनते हैं। आंचलिक उपन्यासों का संकलन-सूत्र न तो घटना है, न चरित्र। रमासकरजी कहते हैं कि 'आइरनी'—कटाक्ष 'मैला आंचल' का संयोजक तत्त्व है। यह कटाक्ष ही कथा को समकालीन घटनाओं का दस्तावेज बनने से अथवा समाजशास्त्रीय आलेख बनने से बचा लेता है और कलाकृति बनने की दिशा में ले जाता है। यह बात 'आधा गाँव' के विषय में भी कही जा सकती है, इस स्पष्टता के साथ कि रजा का कटाक्ष अधिक निर्मम है—तीखा है।

संघटन सूत्र के रूप में कटाक्ष या लेखक की व्यंग्यशक्ति का बाबत विश्लेषण करना कठिन है। क्योंकि सामान्यतया वह लेखक की आस्थादृष्टि एवं कथ्य की बात बन कर रह जायेगी। हाँ, हम कह सकते हैं कि लेखक की व्यंग्य-दृष्टि उपन्यास को शुष्क होने से बचा लेती है। परन्तु कुछ

ऐसे भी आंचलिक उपन्यास हैं, जो अन्यथा भी सुन्दर हैं। इस संदर्भ में बंगला उपन्यास 'आरण्यक' (विभूतिबाबू), गुजराती उपन्यास 'मानवीनी भवाई' (पन्नालाल) और मराठी उपन्यास 'गारंबीचा बापू' (पेंडसे) तुरंत याद आते हैं। 'मानवीनी भवाई' में तो एक प्रणयकथा भी है, जिसने उपन्यास को अधिक लोकप्रिय बनाया है और उसमें आलेखित अकाल की परिस्थिति में मानवीय बर्ताव ने कृति को महाकाव्योचित गरिमा प्रदान की है। परन्तु इस में तथा अन्य उपर्युक्त उपन्यासों में आधुनिकताबोध इतना विकसित नहीं है। कारण है उनका रचना-काल।

आधुनिकता-बोध ने जो 'मोहभंग' करवाया इससे तथाकथित नैतिकता के बन्धन टूटे, तो इसने अभिव्यक्ति के क्षेत्र में सूक्ष्मता और नानार्थकता का आग्रह रखा इससे सतही विशृंखलता दिखाने वाली मुक्त साहचर्य-शैली का जन्म हुआ। इस शैली को सही परिप्रेक्ष्य में देखने के लिए समाहार-दृष्टि चाहिए। कुछ विद्वानों ने किसी प्रसंग, परिस्थिति या उनमें आकस्मिक रूप से उपस्थित होते चरित्रों को स्वतन्त्र रूप से आस्वाद्य माना और बताया कि यहाँ एक 'रोचक एलबम'[18] तैयार होता जाता है, परन्तु सातत्य या जिज्ञासा का निर्वाह करते चरित्र या वस्तु-संकलना की पूर्ति इससे नहीं हो पाती। यह भी एक प्रयोगशील रचना का अधूरा दर्शन है।

यहाँ फिर से निजी अनुभव का आश्रय लूँगा। 'उपरवास कथात्रयी' के तीन खण्डों को संकलित करने के लिए मैंने किसी कहानी का गठन नहीं किया। अपने पूर्ववर्ती उपन्यासों में भी चरित्रों के पारस्परिक सम्बन्धों — उनकी अनिश्चितताओं और संभावनाओं के द्वारा मैंने संकलना के प्रश्न हल किये हैं। उपन्यास लिखने से पहले जिस तत्त्व को मैं स्पष्ट देख लेना आवश्यक मानता हूँ वह है संवेदना की बारीक रेखा। उस रेखा का मनोगत आलेख तैयार होता है। परन्तु 'उपरवास कथात्रयी' में संवेदना की कोई एक रेखा भी नहीं थी। मेरे पास क्रमरहित स्मृतियाँ थीं। जिसे मैं खोज पाया हूँ — जिसका अस्तित्व मेरे लिए जितना भौगोलिक उतना ही मानसिक है। वह अंचल था और उस अंचल के रूपविशेष के संदर्भ में ही पहचाना जा सके वैसा समय था। प्रश्न होता रहता था: क्या मुक्त साहचर्यों की रचनारीति किसी महाकाय कथा की बुनियाद बन सकती है! जनभाषा की इमारत इस पर खड़ी रह सकती है! मैंने कुछ सातत्यवाही मूर्त आधार भी चुने। एक परिवार की तीन पीढ़ियों को कथा के केन्द्र में रखा और उन्हीं के साथ साथ सारे प्रदेश के गौण-प्रमुख चरित्रों की भौगोलिक गति के साथ मैं समय में आगे बढ़ता गया। हास्य-कटाक्ष मेरे लिए दुर्लभ नहीं, परन्तु इन पर निर्भर नहीं रहा। एक दृश्य दूसरे दृश्य को दिखा कर अपनी सीमा पर रुक जाता है, वह सीमा पहले से निर्धारित नहीं है। एक चरित्र दूसरे चरित्र का साथ दिखा कर—छिपा कर पाठक को आगे भेजता है। यहाँ पूर्वनिर्धारित क्रम नहीं है। जो कुछ है इसे आप 'सीन-सिक्वेन्स' कह सकते हैं। इन 'सीन-सिक्वेन्सिज' से जिस पेटर्न का जन्म होता है उसे आप 'कथात्रयी' की रचनारीति बता सकते हैं। इस प्रकार पूर्वनिर्धारित क्रम या संघर्षोन्मुख कथातत्त्व के विकल्प में दृश्यों और चरित्रों की आवागमनशीलता इस रचना को सूत्रबद्ध कर सकेगी ऐसा मान कर मैं चला।

प्रस्तावना में 'दस्तावेजी' विशेषण का प्रयोग एक विशेष अर्थ में किया था। वह कोई अख-बारी यथार्थ वाला दस्तावेज नहीं है। सिर्फ दस्तावेज ही देना होता तो इतिहास लिखता। मैंने दस्तावेजी दिखाई देने वाली लेखनपद्धति का उपयोग किया है। इस तथ्याभासी पद्धति से भी जीवन का अनुभव व्यक्त किया जा सकता है और ऐसी कल्पना-विरोधी दिखाई देने वाली पद्धति से निरूपित चरित्र भी एकपार्श्वी या सपाट न हो कर 'संकुल' (राउन्ड) और गति-शील (डायनेमिक) हो सकते हैं। और इन चरित्रों के भविष्य के साथ पाठक की जिज्ञासा जुड़ जाने के बाद उपन्यास का विस्तार भी साहित्य विरोधी तत्त्व नहीं रह पाता। इस कथा-त्रयी के प्रथम खण्ड 'उपरवास' में अपना भौगोलिक परिचय देने वाले चरित्र द्वितीय खण्ड 'सहवास' में अपने पारस्परिक सम्बन्धों के कारण अधिक स्पष्ट होकर 'अंतरवास' में अकेले होने लगते हैं। कोई अंतर्मुख हो कर स्वस्थता की दिशा में है तो कोई अपने भीतर खालीपन से बचने को छटपटाता है, भागता है। निश्चित स्थल और एक ही समय में जीने वाले सख्या-तीत चरित्रों की यह नियति व्यापक जीवनक्रम को — जीवन के अलिखित अर्थ को—संकेतित करती है या नहीं इसकी चिन्ता लेखक प्रकट रूप से करे या न करे, यदि किसी कथा ने निजी अस्तित्व धारण कर लिया तो उसका निजी अर्थ भी होगा, अर्थान्तर भी।

इस आधुनिक युग में आंचलिक उपन्यास के प्रतिष्ठित होने का एक और भी कारण है। इसके लेखक ने यथार्थ की असीम सकलना का चित्र देने के साथ साथ अपने माध्यम की समस्याओं के'' बारे में सोचा है। रेणु से लेकर रजा तक के लेखकों ने इसकी गवाही दी है।

हमारे अधिकांश सामाजिक उपन्यास पलायनवादी लेखन के अतर्गत आ जाते हैं। प्रेमचंद परंपरा के उपन्यासकारों का यथार्थवाद आदर्शोन्मुख रहा। परिणामस्वरूप परंपरागत मूल्य-दृष्टि से अभिभूत रहकर ही जीवन को देखा गया। नग्न यथार्थ तक पहुँचने का साहस नहीं किया। कुछ लेखकों ने अपनी वैचारिक प्रतिबद्धता के कारण यथार्थ का चित्र तो दिया परंतु अतिरंजित। प्रेमचंद-परंपरा का निर्वाह करते हुए केवल उसके अनुयायी बनकर नहीं परंतु उत्तराधिकारी के रूप में अपने समाज का सर्वांश्लेषी चित्र—'आल एम्ब्रेसिंग पिक्चर आफ सोसायटी' देने के जो प्रयत्न हुए इसमें आंचलिक उपन्यासकारों का पुरुषार्थ भी उल्लेखनीय है। अत: आंचलिक उपन्यास की प्रवृत्ति केवल समकालीन ही नहीं, आधुनिक भी कही जा सकती है। प्रतिष्ठित नागरिक सभ्यता से अलगाव, बौद्धिक निर्णयों से अधिक भावावेग और जीवनेच्छा का वर्णन, क्षति, अकेलापन और निराशा की अनुभूति—ये सब आधुनिक लेखन के लक्षण प्रत्यक्ष या परोक्ष रूप से इन उपन्यासों में उपस्थित हैं। यौन-सम्बन्धों को देखने की दृष्टि में लक्षित यथार्थपरकता और उनके नि:संकोच आलेखन में प्रतीत होती निर्भयता भी आंचलिक उपन्यास को आधुनिक सिद्ध करती है। और यह प्रमाण भी नराकात्मक नहीं है। किन्तु अपेक्षित ग्रामांचल और लघु मनुष्य की गरिमा देखने की दृष्टि में तो स्पष्टतया विधेयात्मक जीवनदृष्टि ही है। कपोलकल्पित, रोमाण्टिक, मनोरुग्णता की सीमा तक ले जाती वैयक्तिकता के कथासाहित्य की तुलना में अंचलविशेष के जीवन समग्र का प्रामाणिक और अविकृत (आबजेक्टिव) चित्र देने में लक्षित आधुनिकता की उपेक्षा करने का अधिकार कलावादियों को भी नहीं है।

हेन्री जेम्स जैसे उपन्यासकार ने 'वोर एण्ड पीस' के शिथिल आकार की कड़ी आलोचना की इससे यह महाकाव्य उपन्यास असाहित्यिक सिद्ध नहीं हुआ। जेम्स जोयस और डी. एच. लारेन्स एक दूसरे के लेखन को पसंद नहीं करते थे परन्तु साहित्यमर्मज्ञ विद्वानों ने दोनों का समादर किया। उपन्यास एक ऐसा साहित्य-स्वरूप है जिसमें 'वार एण्ड पीस', 'युलिसीस', 'आउटसाइडर' (स्ट्रेंजर), 'ओल्ड मेन एण्ड द सी' जैसी रचनाओं को एकसाथ रखना पड़ता है। हार्डी, बेनेट, फोकनर आदि के उपन्यासों ने प्रादेशिक उपन्यासों के जो उदाहरण दिए, केवल उन्हीं को आदर्श मानकर हमारा आंचलिक उपन्यास आगे नहीं बढ़ा। यह पाश्चात्य आधुनिक जीवनदृष्टि से प्रभावित होने के साथ साथ कविता आदि प्रकारों की अपेक्षा अधिक भारतीय भी हो पाया है। कहा जा सकता है कि आंचलिक उपन्यासों में व्यक्त भारतीय छवि आधुनिक होने के साथ साथ हमारे लिए अधिक प्रस्तुत भी है। हमारे साहित्यिक विकास की यह एक अनिवार्य आवश्यकता भी है।

आंचलिक उपन्यास का आरंभ ही ऐसा समर्थ है कि विकास के उत्सुक अनुगामी लेखकों का दायित्व बढ़ जाता है। सामूहिकता और वैयक्तिकता, वास्तव और स्वप्न—तथा इन सब का संयोजन करती सृजनशील भाषा ने हमारे सामने एक प्रतिमान खड़ा कर दिया है। इस साहित्यस्वरूप की 'मूलसहजता' को खोए बिना अपने अंचल में बैठे बैठे ही लेखक को सारे समाज में कलादेही सत्य का कीर्तिस्तम्भ बनना है, मूल्यनिष्ठ शब्दसत्ता का दृष्टांत बनना है। सोल्जेनित्सिनने ठीक ही कहा है. 'एक ऊंचे लेखक की किसी समाज में मौजूदगी उस देश में दूसरी सरकार के बराबर है।'[१२]

संदर्भ

१. पृ ४०, इतिहास और आलोचना—नामवरसिंह
२. पृ. १२२-१२४ प्रतिक्रियाएँ—डा. देवराज
३. पृ. ४६, हिन्दी उपन्यास एक नयी दृष्टि—इन्द्रनाथ मदान
४. वही
५. पृ १४१, समसामयिक हिन्दी साहित्य : उपलब्धियाँ, सं. मन्मथलाल गुप्त
६. पृ १९७, हिन्दी उपन्यास : एक अन्तर्यात्रा—रामदरश मिश्र
७. पृ. ३३, स्वातंत्र्योत्तर हिन्दी उपन्यास और ग्राम-चेतना—ज्ञानचन्द गुप्त
(—से उद्धृत)
८. p. 98, Contemporary Indian Literature, Sahitya Academi.
९ पृ. १६३, ६४, कन्नड साहित्यनो इतिहास (गुजराती—आर. एस. मुगलि तथा
पृ. १३४, मलयालम साहित्यनी रूपरेखा (गुजराती)—पी. के. परमेश्वरन्
१०. पृ. ४६, हिन्दी उपन्यास एक नई दृष्टि
११. पृ. १६१, संस्कृति, अप्रैल १९७७ 'नवलकथाकारनी भारत माटेनी खोज'
—उमाशंकर जोशी
१२. पृ. ३३-३४, स्वातंत्र्योत्तर हिन्दी उपन्यास और ग्रामचेतना

१३. 319, The English Novel—Walter Allen

१४. वह, लेखक की सर्वज्ञता की सफलता ही है कि मेरीगंज पूरे भारत के गाँवों का प्रतीक बन जाता है।—डा. वार्ष्णेय, पृ. २७८, हिन्दी उपन्यास, सं. सुषमा प्रियदर्शिनी

१५. पृ. ११८, समकालिक हिन्दी साहित्य : उपलब्धियाँ

१६. पृ. १२९, हिन्दी साहित्य : परिवर्तन के सौ वर्ष—ओमकारनाथ श्रीवास्तव

१७. पृ. ११६, समकालिक हिन्दी साहित्य : उपलब्धियाँ—श्री उमाशंकर जोशीने गुजराती मासिक पत्रिका 'क्षितिज' के उपन्यास-विशेषांक (१९६४) में 'मैला आंचल' पर एक लेख लिखा था। बाद में 'द नोवेलिस्टस कवेस्ट फार इण्डिया' नामक अकादेमी के 'इन्डियन लिटरेचर' में प्रकाशित लेख में उन्होंने बंगला उपन्यास 'आरण्यक', मराठी उपन्यास 'गारंबीचा बापू' और गुजराती उपन्यास 'मानवीनी भवाई' (हिन्दी में नाम—'जीवन एक नाटक'—नेशनल बुक ट्रस्ट) के साथ 'मैला आंचल' के विषय में संक्षेप में लिखा है। इस दूसरे लेख में संघटन-सूत्र के रूप में 'आइरनी' का निर्देश नहीं किया गया, केवल रेणु जी की हास्यशक्ति का निर्देश किया है।

१८. पृ. ११९, हिन्दी उपन्यास—सुरेश सिनहा

१९. Not only did the modernist see himself confronted by the infinite complexing of reality, he also saw that his medium itself might be part of the problem, p 15. Modernism—Pater Faulkner.

२०. पृ. ७६, आधुनिक हिन्दी उपन्यास और मानवीय अर्थवत्ता.

R. A. MALAGI

BEYOND A PREFERENCE FOR LIMITS

—New Poetry with reference to some New Poets

Without carrying the notion *ad absurdum* one may say that upheavals in poetry have always been necessitated by a natural law as it were to restore balances The Movement poets did start with a conscious reaction against the unbuttoned romanticism of the Dylan Thomas sort, or the near-sombre commitment of religious or social, of Eliot, Auden, sort. They also wanted to avoid the 'complexity' of Eliotesque poetry and bring a sense of clarity and intelligibility on the one hand and correct 'the ommission of the necessary intellectual component from poetry', on the other. In o her words, they wanted to make poetry, straight, simple and modest. The age of the greats was irrevocably past Eliot despite his austerity and technical fastidiousness had finally grown into a formidable major poet in the integrity and completeness of the *Four Quartets*. Behind him was the the overarching, magnificant figure of W. B Yeats, who had grown in maturity of art and vision, every inch, inch by inch, into a lofty poet of prophetic, bardic dimensions. The world of superhuman giants, of poets developing into veritable miracles, was dead. The new poets wanted to practise the common virtues. The anonymous writer of *Spectator* ('In the Movement', 1st October, 1954, p. 400) wrote : 'The Movement, as well as being anti-phoney, is anti-wet, sceptical, robust, ironic, prepared to be as comfortable as possible in a wicked, commercial threatened world which doesn't look, any way, as if it's going to be changed much by a couple of handfuls of young English writers'. The *New Lines* (1956) Robert Conquest's anthology, included, besides Conquest himself, poets as various as Philip Larkin, Donald Davie, Thom Gunn, John Halloway, Kingsley Amis, John Wain, D. J. Enright and Elizabeth Jennings. But we should include the others also like Charles Tomlinson, Jon Silkin, Ted Hughes, R S Thomas, G. Hill among others in our understanding of the new poetry to date. They begin in the new stance of being unmystical,

anti-sentimental, formally disciplined, ironic, even the realistic stance. But before long, sometimes despite themselves, and later, even consciously, they break their self-imposed bonds, they start writing poetry in itself, a poetry intrinsically self-subsistent, in a tone that rises from the centre of their selves and not from professed goals

II

Donald Davie writes . 'In particular, I have tried to get force into my poems not by concentration of highly figurative language, nor by dislocation of traditional syntax, but by making syntax, while flawlessly correct, as compact and rapid as possible ..' (Cited, Kenneth Allot, The *Penguin Book of Contemporary Verse*, 1966, p 323)

'Remembering The' Thirties' could serve as an example of Davie's formal discipline it is written in his favourite form in his early work; the four-line stanza, rhyming abab, with a perfectly smooth iambic beat and regular syntax George Macbeth rightly adds 'Some people have thought this style a kind of strait-jacket, but it has, when one acquires a taste for it, the satisfying quality of a good piece of craftsmanship (*Poetry* 1900 *to* 1965, Longmans, 1967. p 287.) Though the first section of perfect quatrains is deliberately un-drunk in its diction ('anti-wet'), and ironical and deflationary in its observation, the second section has a series of open statements which finally climax in a large metaphor in the concluding stanza It brings out the fact that the poets of Davie's generation do not miss the inherent ambivalence in the poetic creation of the 'thirties: they weren't so naive as they appeared to be But he goes even a step further and shows how the new age has gone beyond both heroisation on the one hand, and irony and ambivalence on the other 'A natural tone is *nowadays* preferred' Despite the scepticism about their vision, he fully realises that their predecessors were attempting to do something which was doomed to failure, the failure that is inevitable in any act of courage :

'A neutral tone is nowadays preferred
And yet it may be better, if we must,
To find the stance impressive and absurd
Than not to see the hero for the dust

For courage is the vegetable king,
The sprig of all ontologies, the weed
That beards the slag-heap with his hectoring
Whose green adventure is to run to seed'.

The last stanza, apparently simple, inveitably encloses a complexity of condensed thought and imagery and metaphor. The personification that 'courage' starts out to be is deepened into a metaphor, without ceasing to be a personification suddenly. 'The vegetable king', and the epithet 'vegetable', has all the concentration of meanings which are unfolded successively in the lines to come 'The sprig of ontologies', is a bold metaphor bordering on the abstract and the metaphysical, which leads to the inseparable association of the 'vegetable' and 'sprig' with the process of growth and decay, to the idea of the weed, reinforced by the contempt-filled description 'beards the slag-heap'; the 'heroic' beard inevitably leads to 'hectoring' (which looks back to the heroic Hector of the 4th stanza of the 2nd section), the 'green adventure' itself epitomises the desperate gesture of thoughtless, suicidal, though pitiful, heroism, which like all heroism is doomed to piteous extinction Davie's poem, which begins in a stance of mockery, consummates itself in a large vision of the decay of precious things, a vision which inevitably forgives the heroic imagination of *his predecessors who he tried to chastise But this* complexity of Davie's is a transparent complexity. It does not rise like a mist to befog the mind The mind, on the other hand, is awakened to receive an unpleasant, manifold truth.

Another poem, like 'Heigh-ho on Winter Afternoon', shows how Davie is further freed from the preoccupations of the Movement It gently moves, wistfully . achieves almost a stasis of tender melancholy. It uses all the techniques of a symbolic portraiture; it talks of a 'mellowness' that's 'a heigh-ho too for any man' and 'grave *of higher hopes than* ours'. Davie saves the poem from a soft kind of romanticism when he deflates the wistfulness :

'Yet heigh-ho too has its own luxuries,
And salts with courage to be jocular
Disreputable sweets of wistfulness,
By deprecation made presentable'.

In the last stanza we do have the vision of a not so heroic man, like any one of us, like Davie, who reconciles himself to the fall down a steep gradient. He deliberately twists the traditional concept of the felix culpa, the fortunate fall, and feels that the spent meteors and 'the tragic heroes stunned, who go out like a light' have more fortunate falls since they are extinguished suddenly. The uneventful have a sadder destiny.

'But here the chip,
Chip, chip will flake the stone by slow degrees,
For hour on hour the fire will gutter down,
the bird will call at longer intervals'.

The melancholy of the last lines clings to the poem like a gentle scent, a flickering shade, a half-recorded tragedy

Though Davie is not pre-occupied with a metaphysical frame of reference or a political or social dogma as such, he talks from an essential humanity that is a privilage of an unmistakable poet

III

Philip Larkin (b 1922) is said to belong closely to the Movement because of his unmistakable 'provincialism'. He is plain and anything but 'international'. He is steadily fastened to his milieu. he is a part of his urban, middle class ethos He is studiously undazzling to the point of shyness. He never gives an impression of a deadly serious poet whose vocation is poetic He seems to write tardily and coyly, drops a few lines now and then unnoticed and unnoticeable. The slimness of his poetic production is notorious. But this near-reticent poet seems to have a greater chance to survive than any of the louder and the bulky ones The two slim collections, *The Whitsun Weddings* (1964) and *High Windows* (1974) are enough to ensure him a deep unforegettability, if not an unshaken immortality

The secret of Larkin's charm as a poet seems to lie in his total freedom from any obsession whatsoever with a creed, religious or political, or artistic or cultural He is the truly unaccommodated poet, though one can not associate, with him, the Yeatsian, heroic 'enterprise in walking naked' or the Wordsworthian 'rocky bareness' He is freely descriptive in his approach to his subject, eschews any heavy rollectiveness but he seems

to establish communication with his theme as soon as he looks at the things that suddenly seem to haunt him. As Eliot talks of Baudelaire, ordinary things are suddenly raised to a first intensity. The very first poem of *The Whitsun Weddings* 'Here' is enough to show his tremendous, unobtrusive control over his subject. The description of the urban landscape imperceptibly slides into the rural and he drops a short line which has an elemental power: 'Here silence stands/like heat'. And then he goes on to describe the rural isolated scene further, which even Wordsworth should envy :

'Here leaves unnoticed thicken
Hidden weeds flower, neglected waters quicken,
Luminously-peopled air ascends;
And past the poppies bluish neutral distance,
Ends the land suddenly beyond a beach,
Or shapes and shingle.
Here is unfenced existence :
Facing the sun, untalkative, out of reach.

The lucid sketch of the second landscape is done without any pomp, or sound or fury, as if even without any sentiment or attachment. The noisy urban scene automatically stands rebuked under the shy village scene The non-glamour of the latter scorns the cheapness of the former, without the waste of a single word : it censures the town by silence. But one also notes how Larkin's bareness is not studied or laboured He has a plenitude of epithets, all of his own mintage, at his command, and scatters them at will, once again, without making any noise, 'harsh-named halt', 'Gull-marked mud', 'Grain-scattered streets', 'barge-crowded water', 'a cut-price crowd', 'head-scarfed wives' 'fast-shadowed wheat-fields' (which Keats would compliment him on the coinage), 'luminously-peopled air'. He does not hesitate to use an unabashedly romantic phrase like 'The piled gold clouds'. The 8-line stanza, *an ottava rima* of his own, with ten-syllabled lines, rhyming ababcddc (1st and 3rd stanzas) and ab ba c dcd (2nd and 4th stanzas), the rhymes are not bookish he freely rhymes solitude/mud, pheasants/presence cluster/water, come/museum, distance/existence. But the rhythm is sweeping and sure It never halts till the end. But he can make a more detached description of a porter almost an al'c-

gory of life in a poem like *Sunny Prestatyn* (W.W. p. 35). The degeneration of a girl's portrait is accurately captured; he notes how someone had used a knife to stab right through 'The moustached lips of her smile' and comments, 'She was too good for this life.' A new poster 'Light Cancel' has replaced the deformed poster. The two routine and casual slogans are dropped like hints to raise before us a whole sad panorama of mutability. Like a latter-day Virgil his compassion for the *lacrimae rerum*, tears in things, continually wells up. 'Love Songs in Age' (W.W. p. 12) is a testimony to Larkin's capacity to show how one feels the compulsive truth of 'the unfailing sense of being young ..' and how one delicately believes in the power of love, even when love seemed to have failed : love as an incontrovertible fact can never be cancelled by any amount of subsequent disappointment. 'Home is so sad' (W W. p. 17) is another tiny poem which brings out the unspeakable agony of how a home blooms and withers, a symbol of human joys and hopes belied

The famous 'The Whitsun Weddings' (W.W. p 21) combines in itself the several virtues of Larkin's shy poetry It has the copiousness of an ode, aided by a modified sort of Spenserian stanza It is photographic, it's like a movie picture capturing the right details It has the usual casualness in the first two stanzas. He misses to notice what 'noise' the weddings made at each station and drops a possible hint as a cause of his indifference

'Sun destroys
The interest of what's happening in the shade'

He continues reading in the train, despite the flow of the newly-weds Gradually he gets involved in this activity of fathers and 'mothers loud and fat', bidding them good-bye, 'The last confetti and advice were thrown'. 'fathers had never known

Success so huge and wholly farcical',

he adds rather cynically, though amused, 'The Women shared/ The secret like a happy funeral', the picture is crowned by the aggressive stroke : 'while girls, gripping their handbags tighter, stared/At a religious wounding', as if a last-moment slip has substituted 'wounding' for 'wedding'. He tries to be as casual with this momentous event as possible : he describes in casual phrases, 'a dozen marriages got under way',

'it was nearly done, this frail travelling coincidence'. But he delicately plunges the dry incident into poetry by adding,

'and what it held
Stood ready to be loosed with all the power
That being changed can give'

and when the train's brakes tightend,

'there swelled
A sense of falling, like an arrowshower
Sent out of sight, somewhere becoming rain'.

The last metaphor gently suggests the possibility of the hope of transfiguration in marriage This is a fully characteristic Movement poem in the sense that it does not labour under either innocent romance on the one hand or the weight of the sacramental on the other The whole sight looms gently on his retina and flashes dimly on his heart but his composure is not apparently shaken. Nor does the humour of the situation run out of limits there is nothing ludicrous in the marriage, there is nothing distinguished either.

Larkin does not ridicule marriage either, though for a moment he tends to do so in 'Self's the Man' (W W. p. 24)

'No one can deny
That Arnold is less selfish than I
He married a woman to stop her getting away
Now she's there all day'

But slowly he comes round

'And if it was such a mistake
He still did it for his own sake,
Playing his own game
So he and I are the same,
Only I'm a better hand
At knowing what I can stand
Without them sending a van...
or I suppose I can'

If he de-mystifies marriage in both 'The Whitsun Weddings' and 'Self's the Same', he brings out the tragic truth in 'Talking in Bed':

Talking in bed ought to be easiest,
Lying together there goes back so far,
An emblem of two people being honest
Yet more and more time passes silently
Outside, the wind's incomplete unrest
Builds and disperses clouds about the sky,
And dark towns heap up on the horizon
None of this cares for us Nothing shows why
At this unique distance from isolation
It becomes still more difficult to find
Words at once true and kind,
Or not true and not unkind

An Arundel Tomb also is a reflection on unity in marriage The tomb of the earl and the countess has been changed out of recognition by time and decay Larkin wrings out a difficult affirmation

Time has transfigured them into
Untruth The stone fidelity
They hardly meant has come to be
Their final blazon, and to prove
Our almost instinct almost true
What will survive of us is Love

That is the last poem of the collection 'The Whitsun Weddings' ends on a note of affirmation, of the survival of love in a world of certain decay But the affirmation is not conceived as an *a priori* intuition, a discovery of the imagination, a religious revelation but as a sober secret heaved up from the self This is corroborated by the fact that two of his earlier poems 'Dockery and Son (W W p 38) and 'Reference Back' (p 40) almost negate the possibility of anything positive like love or joy

'Life is first boredom, then fear
Whether or not we use it, it goes,
And leaves what something hidden from us chose,
And age, and then the only end of age

and

> 'Truly, though our element is time,
> We are not suited to long perspectives
> Open at each instant of our lives
> They link us to our losses worse,
> They show us what we have as it once was,
> Blindingly undiminished, just as though
> By acting differently we could have kept it so'.

This hovering between doubt and hope, lack of love and love, untruth and truth, seems to get a fuller metaphoric reality in his most known poem 'Church Going' The ambivalence of the situation is transfixed in the title itself He uses his favourite 'Spenserian' stanza and benefits from its inclusiveness and expansiveness, stasis and dynamism He begins perfectly colloquially, ironically, sceptically and enters the musty church with all its frowsty furniture The puny visitor takes off his hat and cycle-clips in awkward silence and wonders whether the church was worth stopping for The shadows gather on the spiritual landscape He manipulates the pause in the third stanza with almost a Miltonic craft , 'Yet stop I did ', and suddenly confesses

> 'in fact I often do,
> And always and much at a loss like this,
> Wondering what to look for'

He also expatiates on the drama of daily perplexity and regret, and falls, as though inspite of himself, into an overwhelming question

> Wondering, too,
> When churches fall completely out of use
> What we shall turn them into, if we shall keep
> A few cathedrals chronically on show,
> Their parchment , plate and pyx in locked cases,
> And let the rest rent-free to rain and sheep'

This makes perfect sense in the new climate of 'religionless Christianity' of which Bonhoeffet speaks In the modern religious history, the churches are increasingly reduced to relics and the chance doubt, which must have been seething in Larkin's mind for long, has an extraordinary validity in the new religious climate. This is another instance of how a sensitive

poet grasps realities in a perfectly aesthetic way without a conscious preoccupation with an intellectual theological debate. In a set of apt statements he visualises the metamorphosis of belief into superstition. But he comes to the bedrock of questioning soon :

> ' But superstition, like belief, must die,
> And what remains when disbelief has gone ?'

This is an ultimate question regarding a perpetually receding phenomonon. The church shrinks, before his mind's eye into a derelict relic :

> ' Grass, weedy pavement, brambles, buttress, sky,
> A shape less recognisable each week
> A purpose more obscure '.

He is curious to know that last soul, the very last ' to seek this place for what it was '. Will it be an archaeological specimen ? But he can not spur his imagination any further The detachment is suddenly snapped His sentiment wells forth. He knows how valuable this institution has been and how it has been inseparable from the primal facts of human life like marriage, birth and death. Despite the froth of indifference and the pervading *accidia* of the modern, he comes out :

> For though I've no idea
> What this accoutred frowsty barn is worth,
> It pleases me to stand in silence here,
> A serious house on serious earth it is,
> In whose blent air all our compulsions meet,
> Are recognised, and robed as destinies
> And that much never can be obsolete,
> Since someone will forever be surprising
> A hunger in himself to be more serious,
> And gravitating with it to this ground,
> Which he once heard, was proper to grow wise in,
> If only that so many dead lie round '

Though the last line puts the ode within the sceptical limits, Larkin comes close to identifying the irreducible element of human belief and faith and choosing unreservedly, almost with a sense of abysmal gratitude, the core of the religious fact that has sustained him. The poem is comparable to Eliot's 'Prufrock' or 'Gerontion' on the one hand and 'The Journey

of the Magi' on the other. It has all the agonising doubt of the former and the agonising belief of the latter. If Larkin does not use Eliot's idiom itself, it is because Larkin has found his own voice and sniffs his own climate. One would compare it even with Yeats's odes, like *Among School Children*, and go back to Keats's famous ones and set them by the side of this poem : it shares the stateliness, completeness of statement, comprehensiveness of vision, genuineness of insight and the magic felicity of diction, with its noble predecessors.

Larkin wields the same stanza form in 'To the Sea' in his most recent collection *High Windows* (1974, the first since *The Whitsun Weddings*, 1964) with a great freedom and a greater balance that goes much beyond the mere ironical fling. One is reminded of Yeats when he writes :

The trees are coming into leaf
Like something almost being said,
The recent buds relax and spread,
Their greenness is a kind of grief

Is it that they are born again
And we grow old ? No, they die too
Their yearly trick of looking new
Is written down in rings of grain

Yet still the unresting castles thresh
In fullgrown thickness every May
Last year is dead, they seem to say,
Begin afresh, afresh, afresh

There is a new tenderness, a new hope in this tone. 'The High Windows' (p 17) is not less Yeatsian in its outspoken diction, sense of joy, all-embracing, open-ended vision of things :

When I see a couple of kids
And guess he's fucking her and she's
Taking pills or wearing a diaphragm,
I know this is paradise

Everyone old has dreamed of all their lives
Bonds and gestures pushed to one side
Like an outdated combine harvester,
And everyone young going down the long slide

To happiness, endlessly. I wonder if
Anyone looked at me, forty years back,
And thought, *That'll be the life;*
No God any more, or sweating in the dark
About hell and that, or having to hide
What you think of the priest He
And his lot will all go down the long slide
Like free bloody birds. And immediately

Rather than words comes the thought of high windows
The sun-comprehending glass,
And beyond it, the deep blue air, that shows
Nothing, and is nowhere, and his endless. (Italics mine)

In his ' The Old Fools ' (p. 19.) he takes to large verse paragraphs. He, like Yeats, again is concerned with the problem of youth and age, those primal facts or seasons of one's life Despite the extinction that befalls man at death, he recognises how one was preoccupied ' with a unique endeavour/ To bring to bloom the million-petalled flower/of being here'. Larkin is apparently unconscious of Dante's great metaphor here. He knows what old age means :

Perhaps being old is having lighted rooms
Inside your head, and people in them acting
People you know, yet can't quite name,
each looms
Like a deep loss restored, from known
doors turning....

It is an expansive and an expanded metaphor that sprawls to the very end of the poem and concludes with the hint and the hope that we may at last find out this mystery of birth and growing old, ' the whole hideous inverted childhood '.

Even if a poet writes so little but says so much he may not be denied the place of a major poet when the picture of the second half of the twentieth century poetry becomes less blurred.

IV

R S Thomas (b 1913) is perhaps the only modern (including the early ones) to prove that the poetry of the earth is never dead. If Larkin creates poetry out of the urban commonplaces, Thomas strikes poetry from the rocks of peasant life Before his sternness and fierceness, Wordsworth looks chronically romantic and innocent He derives his poetry from sources from which Wordsworth would blench. If Aldous Huxley thought that Wordsworth would have been ill at ease as a poet of nature if he had the fate to be born in the tropics, Thomas, one feels, would have been a stronger poet of nature in the tropics But you can not treat his poetry as though it is natural He makes it clear, like Yeats (in Adam s Curse) in Poetry for Supper

> Natural, hell What was it Chaucer
> Said once about the long toil
> That goes like blood to the poem s making ?
> Leave it to nature and the verse sprawls,
> Limp as bindweed, if it break at all
> Life s iron crust Man, you must sweat
> And rhyme your guts taut, if you d build
> Your verse a ladder

In his poem To a Young Poet he says that even in old age, in that slower world of the poet, the poet is just coming to a sad manhood, ' knowing the smile/ On her proud face is not for you The Muse is a scornful mistress who a poet can barely hope to please

Thomas s bare art is sculpturesque His Ninetieth Birthday is a classic of his characteristic manner The old woman becomes a stone monument She is isolated by time into a myth The mataphors are cut neatly and pro isaly Tim: s knife shaving the bone , she has lasted so long His peasant too is a monument Davies who died with his face to the wall sums up the recurrent tragedy of the peasant

> ' as if the manner is.
> Of the poor peasant in his stone croft,
> On the Welsh hills

The Welshman without joy, without sorrow,/ Without children without wife , also has his name written in the Book of Life Thomas challenges the modern man to say what he has contributed to the

enrichment of this anonymous peasant He raises the nameless into a myth again when he asks

' Is there anything to show that your essential need
Is less than his, who has the world for church
And stands bare-headed in the wood's wide porch
Morning and evening to hear God's choir
Scatter their praises ? Don't be taken in
By stinking garments or an aimless grin,
He also is human, and the same small star,
That lights you homeward, has inflamed his mind
With the old hunger, born of his kind '

Here more than anywhere else do you find the poet as a man speaking to men of the essential, irreducible humanity R S Thomas's is an unadorned poetry but you can not call it the Movement sort it is a speech he has forged out of his own self in constant communion with the rocky face of Welsh humanity Nor is his description a matter of words or picture sequences With minimal strokes he crystallises his objects into poetry, in a land where

' Beauty, love and mirth
And joy are strangers there (' Autumn on the Land ')

Thomas s Welshness is not a matter of patriotism he carves his and his country's identity out of his fierce love-hate gaze A Welshman's Testament ' shows how, as in Homer s world, hell is enacted every day in Wales There is no present or future in Wales But when The Welshman is transfixed in a past,' brittle with relics' Thomas speaks with his unerring voice, the past, the present the future are suspended The Welshman stands in an Eternal Now in the stark gaze of God who has a Welsh name

V

Ted Hughes (b 1930) is a difficult poet to tackle He seems to believe that as in the Lupercal, the festival of the Roman wolf-god the Romans believed that if the priests and their helpers struck a barren woman with their whips, it would fecundate her, the whips of his poetry may help in remedying the barrenness of modern civilisation The Muse, the thought-fox, enters into the dark hole of the head and ' the page is printed ' He is often

compared with Lawrence in his faith in the essential sanity and goodness of our instincts His imagination, he once said, is excited by 'the war between vitality and death' His best poems are pervaded by an element of shock and brutal violence, there is a sense of absolute power which is identical with being He coins words and phrases and epithets out of his stormy violence Swift-like, the beast is more venerable to him than man

A Dream of Horses' is a typical Hughes poem The grooms who go to control the horses are enchanted by the fury of the horses

'And we longed for a death trampled by such horses,
As every grain of earth had hooves and mane'

The cataclymic horses resemble the doomsday's flames and eternity itself becomes 'a circling of the hooves of horses' The beasts in their dumb power are his favourites He carves the otter with the fierceness and fondness of a sculptor It has an 'eel of water body' 'it re-enters the water by melting', 'it takes its changed body into the holes of lakes' Royally it crosses from sea 'to sea in three mights/ Like a king in hiding'

Ted Hughes tends to be mythopoeic and epical of all the New poets. His *Crow* (1971) is a long poem, a series of lyrics united by the personality of the Crow which is a primal being The Crow is Hughes's phoenix There is a cosmic darkness which broods over his universe It begins with two lyrics,

'Black was the without eye
black the brain with its tombed visions
Black also the soul, the huge stammer
Of the cry that, swelling, could not pronounce its sun'

He sings of the primal chaos and a primal lineage

In the beginning was Scream, who begat Blood
Who begat Mary
Who begat God
Who begat Nothing
Who begat Never
Never Never Never
Who begat Crow

The parody of the Bible is complete and confident The ontology and the eschatology of Hughes is entirely his own God can not teach Crow Love.

But in 'Crow's Theology', he writes

'Crow realized God loved him
Otherwise, he would have dropped.
So that was proved.
And he realised that God spoke Crow
Just existing awas His revelation...'

The poems are full of oblique references to theology like 'Your will is our peace' (p 34), 'so finally there was nothing'. The Lonely Crow created the gods for playmates . his creations seem to exceed him. The series of poems seem to dip one into a black abyss where symbols are born and made but they seem to be nearly impenetrable to the science of semantics Meaning is drowned in the black, furious mire of his imagination.

His *Gaudete* the latest book of poems, a long poem of stringed lyrics is even more curious and grotesque than *Crow*. The poems also are interwoven with prose chunks. It is a weird epic. His 'Argument' goes thus. 'An Anglican Clergyman, the Reverend Nicholas Lumb, is carried away into the other world by elemental spirits... To fill his place in this world, for the time of his absence, the spirits make an exact duplicate of him out of an oak log, and fill it with elemental spirit life ..This changeling proceeds to interpret the job of ministering the Gospel of love in his own log-like way. He organises the women of his parish into a coven, a love-society And the purpose of this society, evidently is the birth of a Messiah to be fathered by Lumb At this point , the spirit who created him decides to cancel him. (The changeling is killed by the husbands). The original Nicholas reappers in this world, in the West of Ireland, where he roams about composing hymns and psalms to a nameless female deity'. The book recounts a series of copulations by Lumb with the parish women punctuated by the irritations and jealousies of the fooled husbands The beautiful part of the book perhaps is the group of lyrics sung by the original clergyman. One is at a loss to know the elaborate and dark allegory of the poet. One has a vague sense of the poet's cosmic reaches but one longs for a clarity to save oneself from being totally fuddled. There seems to be something primal, cosmic, elemental but the poet alone seems to know his purpose: perheps even he does not know This is the perfect antipodes of the Movement. In thirty years England seems to produce an antithesis of clarity.

VI

Charles Tomlinson (b. 1927) is a painter turned poet and has established a place for himself in New Poetry He is perhaps the lone 'aesthetic' poet and in 1962 Kenneth Allot wrote 'Mr Tomlinson's poetic world is a lonely place—human beings and their awkwardenesses have been squeezed out With his 'calligraphy of present pleasure' he is a serious artist, but he is also a seriously limited artist, an aristocratic *mutilé* of the aesthetic war' (*Contemporary Verse* p 363) But whatever be his initial steps, he has developed significant depths to his poetry, especially in *Written on Water* (1972) and *The Way In* (1974) He continues the tradition of 'painter-poets' like Spenser and Keats, but Tomlinson shows a finer touch, a sense of light and shade, a delicate sense of outline Descriptive poetry should not be edged out by a moral Davie or a humanist Larkin The world there, outside of our ethics and broodings is very much there and Tomlinson has the gift to capture the very contours of the sea, the air, the sky and the whole environment He is the right counterweight to Davie and Larkin on the one hand and Ted Hughes on the other With a poem like Ariadne and the Minotaur, one feels that the ancient treasure of Greek myth is not yet discarded as irrelevant (One is reminded of Yeats's 'Leda and the Swan') The world of pure beauty is too precious to be forgotten in a din of preoccupations A lovely lyric like 'Against Portraits' (*Written on Water* p 47) can come only from a Tomlinson Calvin Bedient rightly observes 'Because of both an increased dynamic clarity and a more definite music, Tomlinson's latest poems are probably his most readily accessible they still, however, constitute a language to be learned a flavour to be found, and to care about Tomlinson is to approve of this difficulty Just as the later Yeats makes the early Yeats seem somewhat facile and obvious, so Tomlinson, asceticising poetry as he has, gives one a new sense of what the art can be He is the sort of modification of poetry that ultimately makes it incumbent on other poets to change, to make it new, to work passionately at their craft' (*British Poetry since 1960*) Tomlinson has the distinction of preserving poetry's identity as an aesthetic fact.

VII

Looking back on the 35 years after *The Four Quartets* (1943), one does not at all regret the absence of giants in the latter half of the twentieth century No sole sun commands the poetic landscape There are only the sparks blown from a smithy most of those have been developing into steady lights The peaks may not be there but the new landscape more than compensates by the wealth of its variety It is difficult to compare the value of a Larkin against a Hughes or a Hill or a Tomlinson Each one has developed into a citizen of the land of his own creation This very multiplicity of polarity is a healthy sign It is not a commune of poets we have Each one, as he should be, has discovered his own forte and diction In the unheroic times of faded valour, each poet has asserted his originality and has the courage of his convictions Nor is poetry too academic, even if many poets *are* academics In fact one marked difference between the poets of the first half of the century and the latter ones is that before the New Poets, Yeats, Eliot and Auden and others seem to belong to a world of books and scholarship A Larkin or a Thomas appears almost innocent of books They are not system builders either They don t have a *A Vision* to show or the Christian orthodoxy to come to their aid They do not have an ideology to defend or die for All the usual aids of poetry seem to be withdrawn from them Corresponding to the term 'religionless Christianity , one can think of a term, 'poetryless poetry' to describe the New Poetry It is unassuming, free from mental or verbal bombast nor is it plain commonsense and so much prose They have discarded all the stances and the crutches and almost heroically stuck to their proper selves The rebellious contempt for the predecessors also has vanished They are collected and determined in the pursuit of their individual path, though all of them seem to share a common poetic performance of simplicity Between them they have ploughed the field and showed not only much promise but considerable performance It is for time and fortune to throw up a giant, if at all necessary, from among so many fruitful poets *

Gujarat University, Ahmedabad

---

* A paper read in March 1979 at a seminar on New Poetry arranged by the Poona University, at Poona, under the auspices of the U G C

ON READING ENGLISH CRITICAL TEXTS : A COMPARATIST VIEW

DIGISH MEHTA
Reader in English,
University School of Languages,
Gujarat University, Navarangpura,
Ahmedabad-380 009.

For a critical response to a literary text to be significant in the academic sense, it is necessary that it takes into account the evidence of similar responses given to the text by others. This kind of sensitivity to the history of the critical response to the particular literary text in hand is not a negative feature, and is not the same thing as the critical dependence which the average Indian scholar in the field of English studies is almost proverbially charged with; in fact, it is a pre-requisite of originality. And, the Indian academic who hopes to make a contribution in the field of English studies is accordingly expected to be well up in his reading of English literary as well as critical texts. For a distinctly Indian critical tradition to flourish, it is necessary that the two channels, the reading of creative and of critical texts, are kept open, and that the play of response runs unimpeded from the text to criticism and back again.

In this context, a special feature of the present-day critical scene which is likely to influence this interplay, is the prevalence of a plurality of critical schools. And, the work done in a specific branch of criticism, when reviewed, reveals the patent fact that the critical tradition in a particular language is in its turn based on certain assumptions which are, largely speaking, cultural. Here again, it is likely that this kind of distance from an English text might be felt more with reference to modern critical texts, and that it might prove relatively easier for an Indian student to enter the modes of thought informing an older, let us say, an eighteenth century critical text like Dr. Johnson's 'Preface to Shakespeare'.

A text of the more modern, advanced sort, like I A. Richards' *Principles of Literary Criticism*, to take an early instance, is often centred on a specific set of terms and concepts, and is marked by an internal coherence of its own. The chief danger here for an Indian student is to come to swallow this or that critical system whole, and so to stop at an understanding of its content only in the abstract The main chance he has to escape the danger, and to decode these abstract counters for himself, is to test their validity or otherwise against the felt experience earned through a direct contact with the literary work —the poem itself This an Indian student can do (*i*) by returning to the foreign, in this case English, literary text (or texts), on the basis of which the critical theorizing was initially done, or —and this is a possibility which is historically speaking opening up only now—(*ii*) by reading the literary texts in his first, that is the regional, language —Gujarati or Kannada or Bengali—in the light of the foreign critical theory

The emergence of Comparative Literature as an academic discipline has widened the possibilities with reference to the second of the two procedures mentioned here For a beginning to be made towards exploiting the wide range of new possibilities here, however, it is necessary to restructure our courses of study especially at the post-graduate level [By way of a suggestion for a concrete step that may be taken in this direction, there is appended at the end of this article an outline of the contents of an elective course of two papers which could be made available to students specializing in English literature at the M A or the M Phil level] * While this is a large issue, it is proposed to discuss here in some detail the problems faced by the specialising student of English literature who would conform to the prevailing, as yet orthodox, attitudes, however, and would adopt the first of the two procedures In order better to enter into the interplay between the reading of a literary text and the recourse to critical opinion on the text, we will restrict our observations mainly to those examples of modern critical texts where the criticism is still directed more at the verbal texture of the passage, whether verse or prose.

The history of verbal analysis stretches from the several books on rhetoric in the sixteenth century, through the contributions made in the field in the modern times by I A Richards and Empson, to the owners

approaches, including the structuralist, based mainly on linguistics, developed in recent years. In this brief paper it is intended to cite a few instances from this particular strand, and to illustrate, if possible, one or two features peculiar to the Western critical temper. An exercise of this kind is of relevance to the attempts frequently made at defining the 'Indian' response to literature, and it has, among other things, a bearing on the more specific problems of presenting a foreign literature to Indian students in a changed context.

One of the features likely to engage our attention here, is : while terms like 'image' and 'symbol' are so influential in directing critical thought today, other terms which still keep close to older modes seem to have lost their relevance for critical discourse. Thus, a question which would naturally arise here is : why should the centre of attention have shifted away from terms such as the old good 'figures of speech', which had their equivalents in the *alankāras* of Sanskrit poetics and which were therefore not so foreign to the Indian critical mind ? A very interesting answer to this question has started forthcoming recently, through a revival of interest in studies in rhetoric, especially in Shakespeare's use of rhetoric, an interest which extends also to the poetry of Donne and his contemporaries. The tendency now is to overcome what Brian Vickers calls 'the post-Romantic animus to rhetoric',[1] and to acknowledge that Shakespeare, in particular, obtained some of his finest effects not so much by moving away from, as by gaining a complete mastery on, rhetoric. And, it may be noted, Rosamund Tuve in her influential studies on Done and the seventeenth century metaphysical poets has come to a similar conclusion.

Vickers quotes in this context one of the speeches by Leontes in Shakespeare's *The Winter's Tale*. Camillo has been arguing with Leontes that he has no grounds for suspecting his wife of infidelity. Leontes however thinks he has decisive proof and is not to be consoled; he says :

> Is whispering nothing ?
> Is leaning cheek to cheek ? Is meeting noses ?
> Kissing with inside lip ? stopping the career
> Of laughter with a sigh ? a note infallible
> of breaking honesty. Horsing foot on foot ?

Skulking in corner ? Wishing clocks more swift;
Hours minutes; noon, midnight ?

(I, *ii*, 184–90).

Vickers comments on the use of the figure *zeugma* in lines 5 and 6 where one verb is made to do duty for several objects, and points to the use of another figure *epistrophe* whose function is, in the words of a sixteenth century rhetorician Peacham 'to leave a word of importance in the end of a sentence, that it may hold the sound in the mind of the hearer'.[2] Vickers points out the irony that the 'word of importance' should here be 'nothing' and comments : '... for him (Leontes) it is a searing progression of certainties, and rhetoric channels it through the figures. Here Shakespeare is experiencing the feeling from the inside, his intuitive grasp of human experience finding natural outlet in the shapes of rhetoric'.[3]

While references to figures like zeugma or apostrophe here are comparatively easier to grasp, things start getting complicated by the time we find Vickers now referring to Shakespeare's having experienced 'the feeling from inside' and his having 'an intuitive grasp of human experience' The statement is, in the context of Vickers' article, meant to lead back to certain qualities in the Shakespearian passage, but these qualities inhere as much in the words of the passage as in the particular frame of reference adopted for the evaluation of experience by the critic; this frame has its source in some of the judgements which the Western mind makes today almost automatically. Underlying this literary-critical preference, there is a more deep-seated preference for the intuitive as against the merely rational, for the vitalistic mode of feeling against one which is conventional Are we to acquiesce to these norms, or , are we to evaluate the passage and the criticism of the passage, both, by seeking to re—link our response more firmly to norms which are not derivative, but are more in harmony with our own, that is Indian, tradition—literary as well as cultural ?

In the statements by Vickers there is implied also a sharp distinction between experiencing feeling from the *inside*, on the one hand, and from the *outside*, on the other. It is obvious that terms such as *inside* and *outside*, when used in the context of a Western critical discourse, draw for their import often on whole trains of complex thought. Would it be proper,

then, to assume that critical categories, such as these, are available as a matter of course, as it were, to the Indian scholar-critic who offers to comment on an English literary text ? It is very likely that in arriving at a definition of his response to this literary text, the Indian scholar speaks in terms of an orientation and more, an evaluation—of reality which is basically different from the one which underlies much of the thinking of his Western, say, English or American, counterpart. The Indian scholar's whole attitude toward the dichotomy between the subjective and the objective, the inward and the outward, aspects of experience may be different; for instance, led perhaps by factors, such as certain assumptions deriving from feelings having their source in one's cultural background, factors which are not brought up to the conscious level, and are therefore not available for examination, the Indian scholar may prefer not to see the dichotomy of subject and object in the same sharp terms. The question is: how are we to break the circle, and to arrive at a point from where we can appreciate a passage from Shakespeare, and also what the English critics, a critic like Vickers for instance, have to say about it, from a still third position which is based on a specifically Indian sensibility ?

In appreciating the literary qualities of the Shakespearian passage, Vickers appeals to a norm, that of spontaneity of response, which might still be shared by readers across cultures. The degree of difficulty increases, however, with the writings of critics like Richards and Empson who import into verbal analysis criteria of a much more sophisticated nature; the difficulty could be viewed as being peculiar to 'the new rhetoric'. Commenting on the difference between the old rhetoric and the new, Richards says '... where the old Rhetoric treated ambiguity as a fault in language, and hoped to confine or eliminate it, the new Rhetoric sees it as an inevitable consequence of the powers of language and as the indispensable means of most of important utterances—especially in Poetry and Religion'.[4] A shift of the kind referred to by Richards here towards ambiguity would itself come about as a result of a realignment of attitudes at a much more radical level, one would suppose, and in any such shift of attitudes cultural assumptions will play a part.

Much of Empson's work, again, is done along the lines indicated in the statement by Richards in *The Philosophy of Rhetoric*. And, here again, the one most unsettling feature of Empson's approach to the inter-relationship between words and meanings is the emphasis Empson lays on this same point : the chief merit of the poet's use of language is that in poetry a word has more than one meanings, depending on the context in which it enters. What leads Richards and Empson to emphasize this point is their bias against 'the asumption that words have, or should have, proper meanings...'[5], and what Richards calls 'the One and only One True Meaning Superstition'.[6] Again, in appreciating Empson's type of verbal analysis, one has to keep hold of that whole complex of attitudes which attaches a special value to a free and untrammelled response to experience as such And, these attitudes, in their turn, one may suggest, are specifically Western in origin It may not be so clear to an Indian student why such an untrammelled and free response to experience should necessarily and always be valuable ?

A reference to the difficulties inherent in 'determining verbal meaning in literary art', or, what may be termed 'the whole problem of grasping complex and multivocal meanings' in imaginative verbal art'[7] turns up again in a recent article by Michael Steig in *The Journal of Aesthetics and Art Criticism*. Steig takes as one of his texts a passage from Dickens, in *Martin Chuzzlewit*, and his discussion centres around the question : how far a certain sexual pun in the passage was actually meant by the author? Steig's contention it is that in determining the verbal meaning of this passage, the critic would find it necessary to adopt a certain 'set of assumptions about Victorian sexual attitudes and, more specifically, taboos that dominated Dickens as a novelist.'[8] Well, precisely. If there is a re-adjustment which, Steig's statement implies, it is going to be difficult for a native, that is an English, reader to make , how much more difficult it is going to prove for an Indian student, whose literary response, it is likely, is nurtured on literature in the first, that is, the regional language ?

The shelf of what may be called response-literature is filling up now, as is indicated by the publication of numerous anthologies of critical essays by Indian scholars, dealing with the theme of 'Indian response to—' a

oreign literature, English or American or Australian. Accompanying this creased output in the field, there also goes an increased awareness of ome of the problems faced by the Indian scholar who 'has to patiently aster the labyrinthian actualities of an artistic work, which are determined o no less degree by the facts of a particular culture than the abstractable hythms of universal feeling and experience.'[9] Some of the essential opaque- ess of a work in a foreign literature is due to a distance in terms of ulture, and if we are not to end up in critical incoherence, it is necessary hat this awareness is continually strengthened and renewed.

References

1 Brian Vickers, 'Shakespeare's Use of Rhetoric', in eds. Kenneth Muir and S. Schoenbaum, *A New Handbook to Shakespeare Studies* (Cambridge, 1971), p. 83.

2 Ibid., p. 96.

3. Ibid., p. 96–7.

4. I. A. Richards, *The Philosophy of Rhetoric* (O.U.P., 1936; Galaxy Book edn., 1965), p 40

5 Ibid., p. 72.

6 Ibid, p. 11.

7. Michael Steig, 'The Intentional Phallus : Determining Verbal Meaning in Literature', *The Journal of Aesthetics and Art Criticism*, 36 (Fall 1977), 50.

8. Ibid., p. 55.

9 D. V. K Raghavacharyalu, 'The Search for Literary Identity', in eds. Sujit Mukherjee and D. V. K. Raghavacharyalu, *Indian Essays in American Literature* (Bombay, 1968), p. 13.

APPENDIX*

A Proposal for a course in Comparative Literature : English and Gujarati at M.A./M.Phil

—Two papers of 100 marks each

—The aim of the course is (*i*) to acquaint the student with the wide range of source-material available in the subject in the form of works in English originating from Gujarat, translations, interpretative commentaries, as also books in allied fields like grammar and lexicography and (*ii*) to impart to the student the necessary skill and competence for doing similar work on his own, so that he is enabled to contribute to, and to extend, the tradition The approach adopted may be bilingual, with the students allowed the option of writing their scripts in Gujarati.

Paper I :

(1) A literary work in English originating from Gujarat : Govardhanram's *Scrapbook*, Munshi's *Gujarat and its Literature*.

(2) A translation of an English literary work into Gujarati : Shakespeare's *Hamlet* (tr Hansa Mehta); also works by Jane Austen, Scott, Dickens etc. in translation.

(3) A Gujarati literary work to be studied from the point of view of the growth of the particular genre, (for instance, novels from the nineteenth century, including Govardhanram's *Saraswatichandra* to be studied as illustrative of the growth of the novel as a European genre imported and made to suit our requirements here.)

(4) Illustrative texts in Gujarati to study the influence of English critical theory. (An anthology of critical writings to be prepared for the purpose so as to cover the work of critics from Narmad to Suresh Joshi).

(5) A text from the field of grammar and lexicography.

(6) Texts illustrative of the impact of English thought and culture, including Gandhi's writings.

(7) An introduction to Sanskrit poetics.

(8) A work from the other regional languages, translated into Gujarati.

(9) A work by an Indian writer writing in English.

(10) An introduction to the theoretical background to studies in Comparative Literature.

Paper II :

A dissertation on aspects of the influence of English literature on Gujarati literature *or* a translation of a creative work from English into Gujarati (or it could be the other way round), *or* a monograph on an English author *or* a bilingual edition of an English work

FAULKNER'S CAVALIERS AND PLUTOCRATS

B. SINGH

Department of English
Gujarat University, Ahmedabad-380009

It was Anderson who advised Faulkner to write about his land and people. Faulkner, literally discovered the 'little postage stamp of his 'native soil', and succeeded in sublimating the 'actual into the apocryphal' and fulfilled a great promise by 'creating a Cosmos of his own'. In the creation of this Cosmos he used the legend of his region—its past glory and present degradation. Fully engrossed in the moral and social dilemmas of his home-land, Faulkner from the outset worked with zeal and created situations and characters who faithfully reflected the basic paradox of living in a region which witnessed the rise of a Chivalric order and its tragic disintegration after the Civil War. Throughout his creative career with the help of the family legends, he tried to dramatize the actual tragic experience of all mankind.

Shakespeare and Faulkner often create characters who are rooted in suffering, but there is an important difference Shakespeare's characters, steeped in the mystery of tragic existence often reach a sense of nothingness; Hamlet finds man as quintessence of dust This does not happen with Faulkner's characters Faulkner's Quentin who is overwhelmed by negative feelings which are directly related to Faulkner's experience of the South, does not go under in the final analysis Quentin sharply reacts to his Harvard room mate Shreve's Question by exploding in the following words:

I dont, I dont ! I dont hate it ; I dont hate it

If Quentin asserts vehemently that he does not hate the South, there is ample evidence to prove that Faulkner also has never viewed his homeland with contempt But many of those who are intimately acquainted with his world argue to the effect that this world is morbid, ugly, sterile, strife-ridden, that it is in a process of distintegration, and is not conceived in love. They further maintain that his young men die young;

his charming girls turn promiscuous; his parents suffer from a kind of emotional imbalance and cannot guide their children properly, and consequently, they court disaster and doom; his priests are profane, his professionals have no faith in their profession, and those who work for the amelioration of the community and fight for its values either prove ineffective or give up the fight. In this unshapely world heartless Volpones and gangsters live and thrive for a while but ultimately succumb to a crude and natural justice. Vincent Hopper says :

> Faulkner is a bitter romantic Puritan, rebelling against man's animal nature and trying to escape into a never-never world, a Puritan engaged constantly in a struggle against nature which manifests itself in an abnormal sensitivity to the physical world : He shakes a Byronic fist at heaven or laughs sardonically in a Byronic —early Hemingway manner.[1]

The world of Faulkner is the post-World War I world, stripped of all its primary moral concerns and obsessed with all sorts of abnormal fears The economic stress and strain was so great that man had to barter his soul for ordinary economic concessions. The big houses of the region rapidly declined and the petty shop-keepers became the managers of great economic enterprizes. Man forgot the old Gods and Saints, worshipped not only the Britannia of the Market Place, but the Saint Index of the rising commercial houses. As a sensitive young man Faulkner intuitively grasped the meaning of the changing regional ethos and his major fiction took the form of an authentic human document portraying the sin and suffering of a people who sat once in the balconies and chatted with their neighbours over a glass of imported wine.

But the South which Faulkner anatomizes is not a purely physical reality. Though he very carefully and comprehensively presents its topography, it is to impress fully upon his reader that he speaks of a real people and their real problems who live in a specific region on the map. Faulkner faithfully describes the social condition of his region and charts the stirrings of the human heart in conflict with itself. Miss Rosa speaks :

> No, I hold no brief for myself. I don't plead youth, since what creature in the South since 1861, man, woman nigger or mule, had

had time or opportunity not only to have been young, but to have heard what being young was like from those who had.[2]

Now, the problem is, why should one set such a high value on this cheerless, morbid, moribund world where one finds neither profit nor delight, nor the religious affirmation which can sustain life. Undoubtedly, Faulkner's world is like a dense forest, where easy penetration is almost impossible. But once one is determined to explore this dark unlit region one finds an authentic record of a spiritual journey to a promised land. This world not only offers delight and instruction but a wide vision of life in all its tragic as well as benign aspects In this world if one meets idiots, perverts and criminals one also meets stoics, intellectuals and saviours of humanity. In this world Dilseys endure because they intuitively know the basic troubles of the Compsons Gail Hightower condemns and accepts the community becauses his suffering and humanity know no bounds. There are several others who silently work for the regeneration of man and the community. John Lydenberg remarks

> His characters grow out of the dense, lush fabric of Southern society But they are not realistic exemplars of aspects of the South. The most notable of them are larger than life and carry with them an obvious, if not always clear, allegorical significance.[3]

Certainly one is fascinated by these characters and their Greek fate. But this is not the main aspect of Faulkner's writing Faulkner is essentially a farmer and a defender of the agrarian order Those who maintain that he is a farmer by proxy fail to grasp the secret of his stance. He is a farmer because of his deep commitment to a system of values which only an agrarian order nourishes But paradoxically the votary of this order always shows a kind of ambivalence in his attitude towards the basic moral concerns. W J Cash writes about the people of the South :

> Terms like "salvation" and "grace" and "soul winning" occupied their grave lips on sundays and wednesday nights as absolutely as talk of making money occupied them for the rest of the week Furthermore, they were growing remarkably more liberal with their purses. No few of them were ostentatiously adopting the Hebraic law and dedicating the tithe of all their income to the

service of heaven, and were engaging in campaigns to dragoon everybody else into doing the same.[4]

It is often maintained that Faulkner hates his region as certainly as Quentin hates it But this hatred is nothing but one side of a complex love-hate relationship. Hence, the word 'love' or 'hate' does not by itself adequately express his ambivalent attitude towards his home land. Perhaps, 'understanding' and 'sympathy' would better describe Faulkner's attitude to his region. He intimately knows his people, their society, economic and religious institutions and more than anything else those historical and moral imperatives which blindly shape the tragic destiny of his proud people Naturally, with honesty and frankness he depicts the total situation of the region, its dreams, frustration, greed, lust and rapacity, which critics use against him to brand him as a nihilist Greene writes :

> Mr Faulkner has not created a single character of recognizable humanity and the intellectual content of his novel is almost nil. Strip away the fake poetry, and you have a plot of 'blood', while Mr. Faulkner disguises the complete absence of a theme with pseudo-tragic talk of doom and fate and the furies.[5]

On the contrary Faulkner became conscious of the two value-systems that governed the people of his region at a very early stage in his life The systems are repressented by the Sartorises and the Snopeses. If the Sartorises represent the Cavalier order and its values, the Snopeses represent the new heartless economic dispensation with its despicable ideals of monopoly capitalism In a way one can classify the bulk of Faulkner's work into two broad divisions—works dealing with the 'Sartoris' morality and those dealing with the ' Snopeses' morality There are novels which project either the value system of the Sartorises or that of the Snopeses. But his entire corpus is informed with these basic value systems. One can interprete the whole of Faulkner's world in terms of a confrontation between these two value systems. And his Noble Speech succintly expresses this latent theme. Faulkner is essentially a novelist of human values and the conflict between Sartorises and the Snopeses represent the conflict between the human values of the old South and the commercial values of the new South.

A serious charge levelled against Faulkner is that he looks backward and pines for the antebellum days when men led a more integrated and nobler life To a certain extent this is understandable. From his works it becomes quite evident that the past always had a fascination for him Yet, Faulkner was never unmindful of its limitations On the contrary one feels that he was extremely conscious of the failings of the Cavalier order of the south If Thomas Sutpen's character captures his imagination and his tragic end wins his sympathy, one hardly fails to notice his weaknesses. He very honestly shows that Sutpen does not know love and that he accepts marriage as an instrument to augment the area of his personal influence It is aptly remarked about him that he had forgotten the 'infir ite', he never knew it His downfall is a 'reminder of whatever is great and constant in human suffering, but there is nothing secret about cause' His fall like Agamemnon s was moral, not tragic He is feared by the people but never liked by them Unconcerned with deeper human issues, he builds an order based on dubi ous principles Consequently, the order collapses because it is not built on the rock of goodwill and faith If Sutpen's legend does not fully express the basic Southern predicament, he writes about Ike's repudi ation of the patrim ony to vindicate his stand Through Sutpen and Ike, Faulkner wants t affirm that heroism and humility are not enough sepa rately to change the harrowing lot of the people As Nietzsche asserts that we need Caesar s courage and Christ s innocence for the revival of the world, so Faulkner suggests that we need Sutpen's courage and Ike's humility for the resurgence of the South If Sutpen is imperfect, Ike is in no way a paragon of perfection Lawrence Thompson says

He repudiates his claim to the ownership of the McCaslin plantation His motives are clear He thus intends to set himself free from all the evils and injustices and bondages which, he feels, have cursed and continue to curse his legal inheritance But in retrospect Isaac himself admits that his noble and idealistic gesture of repudiation had been a tragic error In various ways it had ruined his life to such an extent that he might almost say with Cordelia we are not the first who, with best meaning, have incurred the worst" [6]

The order which the Sartorises, the Sutpens and the Compsons founded in the deep, South was really praiseworthy. It cherished virtues like

pride, courage, honour, humility, charity and pity. Faulkner openly praised these values and often talked about them in public, both at home and abroad. But this moral order of the south could not last long because it encouraged 'chattel slavery' which denied the concept of universal brotherhood and encouraged segregation. Faulkner's major fiction dramatizes the conflict between the planters' will to dominate and his own ideal to achieve tranquility. He is undoubtedly, an avowed advocate of the heroic ideals of the ante-bellum South, but he cannot bless those lethal instruments of coercion which favour perpetration of slavery and segregation in the South.

The second system of values which figures in the works of Faulkner relates to the materialism represented by Flem and his kinsmen. This system is purely mechanical; it encourages exploitation and a senseless accumulation of wealth to tighten its grip over social institutions and thus to cripple the collective will of the people of the region Stiff, expressionless, unappeasable and accurate, Flem stands for this inhuman order which threatens the human impulse and is unsound, because if the old order encouraged slavery, segregation crude sexuality and indifference to human dignity, this order persistently worked against the concept of community and human brotherhood. Faulkner experesses his animus against Flem and through him ruthlessly attacks the 'industrial plutocracy, of the new South and its alliance with amoral forces. More than that he attacks the growing undiluted inhumanity of his people.

Commentators fail to account for the real difference between the old order represented by Sutpen and the new one represented by Flem. Superficially there is no difference. Both of them are over-reachers and work for the destruction of what they create. But there is a difference, and an important one too Faulkner seems to imply that if Sutpen is not an aristocrat by birth, he is one by his 'factual design'. With a little reserve this qualification can be applied to Flem also. But the real difference is whereas Flem worked against all the traditional mores of the 'bucolic community, Sutpen remained faithful to the heroic ideals of the ante-bellum south. In a sense his career shows that he is both the pride and shame of his homeland. J. G. Watson writes about these two repreasentative figures :

> Like Flem, Sutpen rises from poverty to wealth largely by his ability to use people for his own purposes; yet Faulkner endowed

him with a capacity for heroic vision that he expunged from the protrait of Flem In Sutpen's grand design the acquisition of money is incidental to establishing his own dynasty and avenging himself upon the aristocracy of the ante-bellum South To Flem money is everything In him Sutpen's ambition manifests as animal appetite, Sutpen's imagination as craft, and Sutpen's industry as intrigue. The baseness of this design mirrors his unresponsiveness to human imperatives and deprives him of human dimension [7]

Essentially, Faulkner is a novelist of human values and dramatizes in his Yoknapatawpha county novels the clash of the two value systems represented by the Sartorises and the Snopeses If he occasionally recommends, with hesitation, the ante-bellum values to mankind, he also makes his reader conscious of its failure on the human front But when he attacks the values of the new South represented by Flem he becomes merciless and thus sometimes even brutalizes his writings George Marion O Donnell very precisely expresses Faulkner s position

> In Mr Faulkner s mythology there are two kinds of characters they are Sartorises or Snopeses, whatever the family names may be And in the spiritual geography of Mr Faulkner's work these are two worlds the Sartorises world and the Snopeses world In all his successful works, he is exploring the two worlds in detail dramatizing the inevitable conflict between them
>
> It is a universal conflict The Sartorises act traditionally, that is to say they act always with an ethically responsible will They represent vital morality, humanism Being anti-traditional, the Snopeses are immoral from the Sartoris point of view But the Snopeses do not recognize this point of view, acting only for self interest, they acknowledge no ethical duty Really, then, they are amoral they represent naturalism or animalism And the Sartoris Snopes conflict is fundamentally a struggle between humanism and naturalism [8]

In addition to the Sartorises and the Snopeses, the poor-whites form a permanent part of the Faulknerian landscape They lead a hard and simple life They are needy, mean, violent, graceless and sexually abominable But

nonetheless, they are the real sons of the soil and pay homage to all the traditional values and obligations of the South They go to the church, listen to their preacher with rapt attention, fear God and obey all His Commandments, but throw to the wind all moral pretensions when their ego is hurt or when they are wrongly provoked Anse of *As I lay Dying* is one such poor-white He is simply crude, crafty but loyal to the tradition. Through him Faulkner expresses some of the cardinal virtues of the agrarian South

Michael Millgate justly sums up Faulkner's pre-occupation .

His deep identification with his own region is one of his greatest strengths, specially as it emerges in the marvellous sense of place, whether it be the heart of the wilderness or the interior of Miss Reba's brothel and in the rich evocation of the Yoknapatawpha country, and certainly the intensity of this tragic power in novel's such as *The Sound and the Fury, Light in August* and *Absalom Absalom* ' derives both from this profoundly localised sense of social reality and from a poignant awareness of the profound and shameful history of the courageous, careless, gallant and oppressive South At the same time, to concentrate too exclusively South. At the same time to concentrate too exclusively on this aspect of his work is to be in danger of mistaking means for ends and of seeing Faulkner as a lesser figure than he really is The solidity of Faulkner's provinciality provides the unshakable foundation for his immensely ambitionus exploration of the fundamental human themes with which he is always primarily concerned, and the examples of Hardy and Emily Bronte may suggest that Faulkner is not alone among the novelists in *pursuing* the universal in terms of the intensely local [9]

Michael Millgate suggests that Faulkner not only transforms the local context into an archetypal human condition but his main concern is primarily with human values Consequently, he uses the local situation to reveal the permanent sources of human values which sustain and support a moral social order A few lines from his Nobel Speech will support this contention

> He is immortal, not because he alone among creatures has inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet's, the writer's duty is to write about these things. It is his privilege to help man endure

by lifting his heart, by reminding him of the courage, and honour and hope and pride and compassion and pity and sacrifice which have been the glory of his past The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail [10]

This amply reveals that essentially Faulkner is a novelist of human values His genius moves with felicity in the realms of tragedy and comedy and creates myths and legends and endows them with a meaning which compels men to think about the Ultimate If Lear on the heath is a memorable sight, Hightower in his own created prison is equally impressive Certainly his genius has all the force of a great creator, and his imagination has the sweep of a falcon Blake defines energy as exhuberance Faulkner does not possess less creative energy than any other great novelist, and one can hardly imagine a region which has found a more inspired singer of its glory and shame than William Faulkner

Wessex with its heaths, pre-historic stone-henges villages, valleys, peasant folks, dairy maids, grass-cutters, shepherds, reddlemen and unlettered damsels inspires Hardy to create its saga, and out of this common stuff Hardy creates a human drama which expresses the misgivings, strivings and desperations of all man kind Faulkner with a county in Mississippi, with its ravaged towns abandoned civil war houses, decaying plantation mansions, cursed aristocrats and repressed humanity creates its legend which bodies forth the dreams and fears of a people who represent the suffering humanity Both Hardy and Faulkner use a limited human context to reveal all those imperatives and values which form the bed rock of human existence In this respect they resemble the Greeks who from the vantage point of a locality, explore the turbid incongruity at the heart of things Perhaps because of his historical situation Faulkner understands the human predicament in its more variegated forms and expresses his real concerns with the help of the over-reacher s and the underprivileged and creates a fictional veracity which one can find only in the works of a giant like Homer

Footnotes

1 Vincent Hopper, "Faulkner's Paradise Lost' in *William Faulkner The Critical Heritage* (ed) John Bassett, p 29

2. *Absalom, Absalom* (New York : The Modern Library, 1964), pp. 18–19.
3. John Lydenberg, "Nature myth in Faulkner's 'The Bear'", *American Literature*, xxiv, 62–72.
4. W. J. Cash, *The mind of the South* (New York : Alfied—A knopf MCMLXX, 1941), p. 222.
5. Graham Greene, "The Furies in Mississippi", *London mercury*, March, 1937, xxxv, pp. 514–18.
6. Lawrence Thompson : *William Faulkner—An Introduction and Interpretation* (New York : Princeton University Press, 1967), p. 92.
7. James G. Watson, *The Snopes Dilemna—Faulkner's Trilogy* (Florida University of Miami Press, 1968), p. 225.
8. George Marion O'Donnell, "Faulkner's mythology", *Kenyon Review*, i, pp. 285–99.
9. Michael Millgate : *The Achievement of William Faulkner* (New York ;, Random House, 1966), p. 292.
10. Faulkner's Noble Speech.

TYPEE : MELVILLE'S FIRST ENCOUNTER WITH EVIL

AMINA AMIN
Department of English
Gujarat University
Ahmedabad

Read independently of the bulk of Melville's writing, TYPEE appears to the readers as a charming picture of a primitive Utopia interspersed with piquant criticism of the burdensome artificialities of civilization. Examined as an integral part of Melville's works it reveals him as an imaginative writer who is struck with the contradictions and ambiguities that form a part of the lot of mankind and which baffle the mind of a thinker.

The spate of criticism that greeted Melville's works after 1920 is divided as regards the real meaning of TYPEE. On one extreme is a writer like Charles Anderson who has tried to prove that TYPEE is nothing more than :

> a faithful delineation of island life and scenery in precivilization Nukahiva, with the exception of numerous embellishments and some minor errors.[1]

What lies at the core of the book, he feels, after stripping it of its Rousseauistic over praise of savage virtues, is a fairly comprehensive understanding of ancient Marquesan native culture. At the other extreme is a writer like Charles Feidelson who remarks :

> here at the beginning of Melville's literary career, the stuff of his experience seems to hover on the verge of the symbolic expansion it was to undergo in MARDI and MOBY DICK.[2]

Critics regard MARDI as Melville's first plunge into metaphysical evil. Certainly MARDI, Melville's third work, is a much more complex work, both in form and substance, than his first two works TYPEE and OMOO. But it would be incorrect to dismiss the latter merely as simple

straight forward and humorous accounts of the author's experiences in the Polynesian Islands. Even as early as when he was writing TYPEE (1846) Melville was aware of the problem of depravity at the heart of a human being. To be sure the reference to the savagery of the Polynesian gets lost in the over praise of their primordial innocence But unobtrusive as the reference is, it is nevertheless there.

What the reader remembers most vividly of TYPEE is its sympathetic presentation of a life of instinct and spontaneity The moment Melville—Tommo descends into the tree-hidden Typee valley he seems to be catching a glimpse of the garden of paradise Speaking about the impression the first glimpse of the tree—hidden Typee valley created on him Tommo says :

> I chanced to push aside a branch, and by so doing suddenly disclosed to my view a scene which even now I can recall with all vividness of the first impression. Had a glimpse of the gardens of paradise been revealed to me I could scarcely have been more ravished with the sight.[3]

Throughout the book Melville uses the "Garden of Eden" symbol to contrast the society of the Typees with that of civilised men. It is a society as guileless and innocent as Adam and Eve before the Fall. Life in the Typee valley is a long stretch of feasting and merry making in the midst of undisturbed domestic harmony The innumerable sources of irritation that civilization has brought to mankind are absent here. The penalty of the Fall presses very lightly upon the valley of Typees. Hence Tommo—Melville concludes

> In a primitive state of society, the enjoyments of life though few and simple are spread over a great extent and are unalloyed, but civilization for every advantage she imparts, holds a hundred evils in reserve—the heart burnings, the jealousies, the social rivalries, the family dissensions, and the thousand self inflicted discomforts of refined life, which make up in units the swelling aggregate of human misery, are unknown among these unsophisticated people.[4]

So fascinated is Tommo by the natives of this Happy Valley that he is ready to overlook their practice of cannibalism by arguing that they indulge in this practice only when they seek to gratify the passion of revenge upon their enemies.

Yet paradoxically Tommo is anxious to escape from this paradise on earth And it is in the protagonist's urge to escape that the central meaning of this apparently frivolous work lies Tommo wanted to escape because he realized that below the manifold virtues which the Typees possessed lurked short comings which no intelligent civilized man could ignore. The Typees were undoubtedly gentle, humane, simple, genial, cheerful, unspoilt and unaffected but they lacked the most fundamental quality that a modern man strives for—that is a mind or a soul The indolent life of the Typees, happy and carefree as it is lacks intellectual and spiritual consciousness Between the civilized and the savage there is an unbridgeable gulf However bitter the experiences of civilization has been and however false and cruel our mode of life, we have been struggling and moving forward It is one thing to be in sympathy with the savage and another to turn the current of our life backward to their stage D H Lawrence says aptly

> Whatever else the south Sea Islander is, he is centuries and centuries behind us in the life—struggle, the consciousness—struggle, the struggle of the soul into fulness [6]

Much as Melville—Tommo admired the savages, he recognised his 'Quintessential foreignness' among the Polynesians, so he fled This acceptance of reality on the part of the writer disproves the contention that he was a romantic and that in his response to the primitives of the Typee valley he was guided by Rousseau's principle of the noble savage

What really sparks off Tommo's anxiety and impatience to escape from the valley is the persistent solicitations of some of the natives to subject himself to the odious operation of tattooing Speaking about this Tommo remarks

> Their importunities drove one half wild, for I felt how easily they might work their will upon me

regarding this or anything else which they took into their hands.[6]

Hence in spite of their continued kindness towards him, Tommo becomes suspicious of their intentions in detaining him on the Island. and Tommo adds :

> In this wretched situation, every circumstance which evinced the savage nature of the beings at whose mercy I was, augmented the fearful apprehensions that consumed me[7]

The three packages containing the heads of human beings killed by the Typees are a reminder of the evil practice of which he himself is likely to be a victim Dreadful thoughts enter his mind when he sees that one of the heads belongs to a whiteman

> Was the same doom reserved for me ? Was I destined to perish like him — like him, perhaps to be devoured, and my head to be preserved as fearful memento of the event ? My imagination ran riot in these horrid speculations, and I felt certain that the worst possible evils would befall me[8]

The hideousness of this practice among the Typees suggests to Tommo that the primitive goodness of a savage exists on an instinctive level only and that from that very level could also spring primitive savagery In other words their propensity to indulge in savagery is as instinctive as their propensity to kindness To use Melville's words :

> Notwithstanding the kind treatment we received, I was too familiar with the fickle disposition of savages not to feel anxious to withdraw from the valley, and put myself beyond the reach of that fearful death which, under all these smiling appearances, might yet menace us.[9]

This marks the protagonist's first glimpse into evil at the heart o innocence. Beneath the placid surface of the charming and the spontaneous Tommo finds hidden, the repulsive and the horrible.

Another noteworthy aspect of the work is the rythmic alternation of feelings of anxiety and those of relief as evinced by Tommo An atmosphere of dark superstitions hangs over the priests and people of the valley who follow a kind of atavistic religion which permits cannibalism and human sacrifice The system of tattooing is not only a horrid mutilation to Tommo but a practice enveloped in mysterious folkways. These are the things that cast a shadow on the otherwise unshadowed paradise. And it is when Tommo witnesses these things that he begins to feel that the natives were holding him captive for a mysterious purpose But these feelings of anxiety vanish as soon as Tommo is with Mehevi, the Chief, Kory-Kory, his officious servant and Fayaway, a native female companion So devoted are they to Tommo and his well being that it is difficult for him to harbour any kind of suspicion with regard to their motives Again this rythm of opposite feelings is externalized in the injury on Tommo's leg which intensifies or subsides according to the frame of mind in which he is It is in the context of these mixed feelings that Melville tries to explore the paradox that life in these unadulterated Islands presents. Tommo seems to have been mistaken in remarking that there are no venomous reptiles and no snakes of any description in the valley of the Typee and that the penalty of the Fall presses very lightly over there For, the Garden of Eden that the Typee valley is has its own share of all these things in the form of the cannibalism and savagery of its inhabitants

Melville's works show a consistent preoccupation on his part with the theme of corruption or depravity or evil at the heart of a human being both civilized and savage Bembo in OMOO, Stubb and Flask in MOBY DICK, the negroes in BENITO CERENO are studies of depravity among the savages. Jackson in REDBURN, Bland in WHITE JACKET and Claggart in BILLY BUDD are studies of the mystery of iniquity among civilized men True, in his first work he seems to have merely touched upon it for it is only in the last part of the book that one gets a hint of it. But all the same there is a clear indication here, that he is fumbling to express something which he will do confidently in BENITO CERENO which deals with the savagery of the Negroes This fascination with the problem shows that although Melville rejected Calvinism as dogma,

he retained its basic tenet for his intellectual probings. Hence he spoke more about himself than about Hawthorne when he wrote

> Certain it is, that this great power of
> blackness derives its force from its appeals
> to that Calvinistic sense of Innate Depravity
> and Original Sin, from whose visitations, in
> some shape or other, no deeply thinking mind
> is always and wholly free For in certain moods,
> no one can weigh the world without throwing in
> something, some how like original sin, to
> strike the uneven balance [10]

The unfolding and development of Melville's consciousness which he told Hawthorne had taken place between his twenty-fifth and thirty-first years actually began with the examination of paradoxes at work in the character of the Typees

In his very first work Melville shows an awareness of the evil that lies hidden under the garb of innocence Melville had already begun to think in terms of Paradise and the Fall.*

---

1 Charles Anderson, *Melville in the South Seas* (New York, Dover Publications Inc , 1966), Ch 8, p 190

2 Charles Feidelson, *Symbolism and American Literature* (Chicago, The University of Chicago Press, 1953) Ch 5 p 165

3 *Typee* (New York The New American Library, Inc. 1964), Ch 7, p 64

4 Ibid , Ch 17, pp 144–45

5 D H Lawrence, *Studies in Classic American Literature* (New York, The Viking Press, 1964), Ch 10, p 137

6 *Typee*, Ch 32 p 257

7 Ibid., p 258

8 Ibid , p 259

9. Ibid , Ch 13 p 116

10 Willard Thorp (ed.) *Herman Melville* (New York American Book Co , 1937), p 333

* Paper read at the All India English Teachers' Conference, Jaipur, December, 1978

SARVAR KHAMBATTA

FATHER AND SON THE CENTRAL THEME IN *DEATH OF A SALESMAN*

Probably as a natural consequence of the stress Miller himself lays on "social drama," most discussions of *Death of a Salesman* tend to centre around Miller's criticism of his own society through the person of Willy Loman "the private man in a world full of strangers" While it would be fruitless to deny the all-pervasive importance of the social context in the play for Willy and for his family, when we get down to looking at the immediate dramatic "present" of the situation on stage, we find that it is presented almost entirely in terms of a domestic conflict. Society is always there it has always been there, it almost seems like some inexorable fate But it comes through in the play mainly through reportage, except for the pathetic scene in which Howard, palpably uncomfortable and palpably against his will, has to fire Willy from his firm

Biff in one of his most clear-sighted speeches, evaluates the assumptions underlying this society whose only god is Mammon ' it's a measly manner of existence ' he says. "To get on that subway on the hot mornings in summer To devote your whole life to keeping stock, or making phone calls, or selling or buying To suffer fifty weeks of the year for the sake of a two-week vacation, when all you really desire is to be outdoors, with your shirt off And always to have to get ahead of the next fella And still—that's how you build a future '[1] This is the society of mass production and concrete jungles in which the individual caught up in the rat-race is considered less as a human being and more as a cog in a vast economic machine

If we look at the problem figuratively, taking Willy as the centre of two concentric circles, one within the other, society may be represented by

the larger outer circle, which conditions the domestic conflict, the inner circle. Both these circles, gradually, seem to close in on Willy. But from the here and now of Willy's point of view, the domestic circle, his conflict with his son, assumes a greater immediacy than what his society—externally and internally through his warped sense of values—has been doing to him for sixty years. The stage-setting, moreover, is Willy's home, with all its rooms open to the audience's view. It is what Welland describes as " the 'exploded' house set " which represents " that sense of disrupted privacy that is the keynote of this family drama. "[12]

" Willy Loman, " says Miller in his 'Introduction,' " does not merely suggest or hint that he is at the end of his strength and of his justifications, he is hardly on the stage for five minutes when he says so; he does not gradually imply a deadly conflict with his son,...............he is avowedly grappling with that conflict at the outset. The ultimate matter with which the play will close is announced at the outset........"[13] " The ultimate matter," Miller calls it, meaning that the father-son conflict is at least one of the ultimute matters, if not *the* ultimate.

Some of the most pathetic moments in the play are the result of the father-son conflict, reaching a climax towards the end of the second act when Biff breaks down, and Willy, almost in awe, turns to the others : " Isn't that—isn't that remarkable ? Biff—he likes me ! " (p. 106). Throughout the play, Willy's hunger for his son's love is as great as his longing for success, and almost all the scenes from his past reinforce his longing. The first time that we see Happy and Biff, they are in their room discussing the plight of Willy, who has just returned home at night, nervous and exhausted. Happy informs Biff that Willy, for some time past, has been in the habit of talking to himself. " And you know something ?" he continues. " Most of the time he's talking to you." (p. 15). The play bears this out through a series of flashbacks—Willy's memories of the past—which either centre around Biff as in the Chevvy and football episodes or the Boston episode in Act Two, or centre around Ben and reflect Willy s dreams for his son's future. It is " the past ", says Welland, " more than capitalism, of which Willy is always the victim "[14].

Miller's *choice* of the specific situation which he presents on the stage also underlines the importance of the father-son theme. It is true that

Linda says she has been living from day to day; it is also true that Willy could have committed suicide in sheer despair at any time before Biff arrived. The point to note, however, is that he did *not*. In the beginning of the first act, Willy explains to Linda how he was driving along towards Yonkers observing the scenery : "It's so beautiful up there, Linda, the trees are so thick, the sun is warm. I opened the windshield and just let the warm air bathe over me." A few minutes later Linda says, "if it's warm Sunday we'll drive in the country And we'll open the windshield, and take lunch." "No," says Willy, "the windshields don't open on the new cars......Now isn't that peculiar. Isn't that remarkable......I was thinking of the Chevvy..... I coulda sworn I was driving that Chevvy today" (pp. 11-13). The Chevvy, as we learn a few moments later, is a motif constantly associated with the boys' childhood and Willy's nostalgia for the old days. In particular—as Willy's references to Biff's "simonizing" that car indicate—it is a motif associated with Biff's youth, with the love and close comradeship of the father and son at that period, with the young Biff's hero-worship of his father and the father's dreams of his son as a young "Adonis" and "Hercules."

From Miller's choice of the situation therefore, from the hints dropped by various characters, from the choice of certain specific memories which intrude upon Willy, it seems to us that it is Biff's arrival that has triggered off the action of the play's "present." The fuel was already there of course, but Biff's homecoming was what set fire to it. Says Linda to Biff, "When you write you're coming, he's all smiles, and talks about the future, and—he's just wonderful. And then the closer you seem to come, the more shaky he gets, and then, by the time you get here, he's arguing, and he seems angry at you. I think it's just that maybe he can't bring himself to—to open up to you" (p. 42). This speech sums up Willy's attitude. Willy loves his son, and has always made that son the embodiment of his own dreams; now he sees Biff is no good, "a lazy bum," and more important than that, his guilt complex is sharply awakened in the presence of Biff, because Biff is the only one who knows the extent of Willy's sham and phoneyness. "I know he's a fake", Biff tells his mother, "and he doesn't like anybody around who knows!" (p. 45).

From the very beginning of the play we are made aware of Willy's contradictory feelings towards his son. One moment he is fuming at Biff's not finding himself—as they all call it—and growls, "Biff is a lazy bum !" A second later, he turns to Linda, and we see all his love for the boy come to the surface : "Biff Loman is lost. In the greatest country in the world a young man with such—personal attractiveness, gets lost. And such a hard worker. There's one thing about Biff—he's not lazy" (p. 11).

All the memories of the past which are made to impinge on Willy's present, centre around Biff or Ben, sometimes both together—the twin dreams of Willy's life—love and success. Reminiscences involving the Chevvy, the elms, the ball-game—in which Happy also figures as a matter of course—are centred entirely around Biff and the close intimacy between the father and son. The climactic memory involving the woman in the Boston room, also centres around Biff, presenting the cause of his disillusionment and the embittering of his love for his father. It provides the crux of the father-son relationship in which the past and present of their attitudes to each other cross

The reminiscences centering around Ben are linked with Willy's dream of success and his projection of his own ambitions on Biff. "William," says Willy's hallucination of Ben, "when I walked into the jungle, I was seventeen. When I walked out I was twenty-one. And, by God, I was rich" "That's the spirit I want to imbue them with !" replies Willy. "To walk into a jungle ! I was right !" (pp 40—41). Similarly, after the scene with Howard in Act Two, as Willy discusses the relative virtues of the city and the Alaskan timberland with his mental image of Ben, the stage-direction reads : "Biff in his high-school sweater, enters carrying suitcase. Happy carries Biff's shoulder guards, gold helmet, and football pants" (p 67) In keeping with Willy's glamorous vision of the young Biff—"a young god. Hercules......the sun all around him" (p. 54)—this stage direction carries chivalric overtones of a heroic knight of old followed by his squire, making ready for a tournament. And, as Willy comments to Ben, "Without a penny to his name, three great universities are begging for him, and from there the sky's the limit, because it's not what you do, Ben It's who you know and the smile on your face... (He turns to Biff) And that's why when you get out on that field to-day

it's important. Because thousands of people will be rooting for you and loving you..... And Ben ! when he walks into a business office his name will sound out like a bell and all the doors will open to him !" (pp. 67–68).

Towards the end, as Willy prepares to kill himself, the music reaches a frenzied crescendo, and the twin motifs, Ben and Biff, success and love, are intertwined in the final and climactic illusion. As Ben's "idyllic music" begins—"The jungle is dark", Ben says, "but full of diamonds, Willy." Linda tries to lead Willy upstairs to bed; Ben continues, "A diamond is rough and hard to the touch". Willy, mesmerised by his spectre of Ben who endorses his impulse to suicide, murmurs dreamily, "Loves me...Always loved me. Isn't that a remarkable thing ?... Can you imagine that magnificence with twenty thousand dollars in his pocket?" (pp. 106–7). Twenty thousand dollars is the sum for which Willy's life is insured. Willy, quite literally, immolates himself at the altar of Mammon, but in so doing, he also expresses in ultimate and absolute terms, his great love for the son with whom he has done nothing but quarrel through the "present" of the play.

The father-son conflict as it occurs in Willy's present becomes clearer if we realise that, basically, the characters of both father and son are similar; to the extent that Biff, in spite of his disillusion with his father's sense of values—particularly his personality cult—himself falls victim to the illusion that Bill Oliver has always liked him, that he has only to walk into the big man's office, and a generous loan will fall into his lap in order to help the "Loman Brothers" start their sports goods business Both Willy and Biff have an instinctive love for the outdoors and for working with their hands. And within both we see a conflict between the same sets of values . the instinctive love of a past agrarian way of life, as against the social indoctrination into modern industrial, urban and materialistic values Very early in the play, Biff, "with rising agitation", puts the conflict into words : "There's nothing more inspiring or – beautiful than the sight of a mare and a new colt," he says to Happy. "...Texas is cool now, and it's spring And whenever spring comes to where I am, I suddenly get the feeling, my God, I'm not gettin' anywhere. What the hell am I doing, playing around with

horses, twenty-eight dollars a week! ... I oughta be makin' my future. That's when I come running home" (pp. 16-17). It just never occurs to him that he *can*, as he puts it, play around with horses all his life, as long as that is what he wants to do. In spite of his emancipation from his father, their thought-processes are basically alike. "You're a poet," comments Happy. And he is right, after a fashion. Both Willy and Biff can be seen as poets *manqués*. Both are idealists and dreamers and terribly sensitive. Both are, mentally, still young, still lost. The flashbacks show clearly the deep love that had been between them. The boy thinks his father the greatest there is, someone who can do anything he sets his hand to—"Oh, Dad, good work! I'm sure he'll change it for you!" (p. 93), exclaims Biff in the Boston hotel room, after Willy has agreed to speak to Mr. Birnbaum –; the father thinks the world of his son, and incarnates all his own dreams in the person of that son. It is because, in the early days, Willy had made Biff the embodiment of his own futile dream of success, that later on, when Biff does not make good, he feels Biff is deliberately spiting him.

The major difference between the two lies in the fact that whereas Willy, at sixty, still remains an incorrigible sentimentalist in his attitude to the world and the past, Biff, while still almost a child, sees his illusion shattered, the idol fallen, and his faith destroyed. He loses heart in all his dreams, and probably the will to live, at that moment. "You fake! You phoney little fake!" (p. 95)—that is the way he thinks of his father now But the base of affection is still there; embittered, sardonic, harsh—but there. "The image of the son's hard, public eye upon you, no longer rousable from his separateness, no longer knowing you have lived for him and have wept for him. The image of ferocity when love has turned to something else and yet is somewhere in the room if one could only find it."[5] This was Miller's conception of the conflict. Willy's longing for his son's affection, on the other hand, although mixed with anger and truculence, is patently and pathetically obvious.

The crux of their alienation is explained about the middle of the second act, again in one of Willy's mental break-throughs. From the beginning of the play, we have noticed Biff struggling to control his anger at his father, and his partisan attitude towards his mother. He even

seems to be blaming Willy for Linda's grey hair. The reason is now explained in a flashback which takes Willy mentally back to Boston.

In the middle of a public restaurant the insistent sound of the knocking—that Willy hears and the audience hears, but the rest of the characters do not—is uncanny, and serves to build up the tension to screaming pitch Willy appears to be in a hotel room with a woman, and we learn that this is apparently not the first time this has happened. This sequence is the answer to Bernard's question earlier in the act, "What happened in Boston Willy ?" (p. 74). Bernard has already traced Biff's deterioration to the Boston trip Now we learn what happened at Boston. Young Biff enters and tells his father he has "flunked math" (p. 93). He is still the boy who thinks his father can do anything in the world, and wants him to speak to Mr Birnbaum. Almost on the heels of Biff's warm, grateful exclamation, the woman, who has been sent to hide in the bathroom, laughs off-stage, a little later she appears. Willy is horrified, and Biff, shocked to the soul, sits mute as a statute with tears rolling down his cheeks. The stockings, a motif that has already appeared at the beginning of the act—and earlier, in the first act, where the woman's laughter echoes Linda's and Willy tells her to stop mending her stockings—now reappears in the form of the box of new stockings which Willy has just given the woman "You—you gave her Mama's stockings!" sobs Biff (p 95)

Henceforth, Biff, Linda and the stockings are inextricably mingled in Willy's mind, associated with the conscious guilt of what he has done. This experience is Biff's undoing. He is angry, embittered, and on the defensive where his mother is concerned; the phoneyness in his father becomes almost an obsession with him. The conflict between father and son, therefore, takes on strong overtones of the Oedipal archetype, as revealed in the appearance of Biff's constant hostility to his father and his championship of his mother resulting ultimately from this childhood scene with the woman in the Boston hotel

But lying deep underneath the present conflict of father and son is Biff's genuine affection for his father, as the scene in the restaurant shows. Biff, who has been making hard cracks at his father all through the play, springs to Willy's defence when one of the girls comments, "Oh,

he isn't really your father !" Biff retaliates "resentfully", "Miss Forsythe, you've just seen a prince walk by. A fine, troubled prince. A pal, you understand ? A good companion. Always for his boys." He leaves the restaurant because the pain of seeing his father break down so completely in public is too great to bear. And Happy, who has been ostensibly speaking up for his father all along, now reveals himself completely as the shallow philanderer Linda accuses him of being. He denies his father before the girls and walks off with them. "Hap, help him !...Help me, I can't bear to look at his face !" pleads Biff, as he goes out. "He's just a little overstrung .....," says Happy to excuse his brother's behaviour. And a few moments later, "No, that's not my father. *He's just a guy.* Come on,.........we're going to paint this town" (pp. 90–91. Italics mine).

What Biff wants to do is to show his father the sham and hollowness of the cult of success and name and personality which has almost been Willy's life-force; to show his father that Willy Loman and Biff Loman are "a dime a dozen", that there is no spite involved in Biff's own failure. "We've been talking in a dream for fifteen years", he tells Happy (p. 82). The rigmarole about Bill Oliver which they had all blinded themselves into believing was a ridiculous lie. "We never told the truth for ten minutes in this house" (p. 104). This is the root cause of the domestic conflict.

Towards the end of the second act, the utter futility expressed in the sight of the old man pottering around planting seeds, moves Biff; he tries again to explain the truth, and gets so overwrought that he breaks down and clings sobbing to his father. This is the action that clinches Willy's determination to commit suicide. While planting the seeds he has already been discussing the idea with Ben. "He'll call you a coward," says Ben. "No that would be terrible," Willy recoils; and suddenly, with a deep pathos, "Oh Ben, how do we get back to all the great times !... Why, why can't I give him something, and not have hate me ?" (pp. 100–101). When he is convinced of his son's love, suicide is his way of giving him something. "Ben he'll worship me for it," he says; and "Can you imagine that magnificence with twenty thousand dollars in his pocket ?" "When the mail comes, he'll be ahead of Bernard again" (p. 107). This is the crowning illusion, but Willy is happy, his death to him seems purposeful and a victory. "I don't understand it," says Linda at his

grave, "Why did you ever do that?...I made the last payment on the house today...We're free and clear..." (pp. 111–12).

"It was not," says Miller, "out of any deference to a tragic definition that Willy Loman is filled with a joy, however broken-hearted, as he approaches his end, but simply that my sense of his character dictated his joy, and even what I felt was an exultation. In terms of his character, he has achieved a very powerful piece of knowledge, which is that he is loved by his son and has been embraced by him and forgiven. In this he is given his existence, so to speak–his fatherhood, for which he has always striven and which until now he could not achieve. That he is unable to take this victory thoroughly to his heart...... is the wage of his sin, which was to have committed himself so completely to the counterfeits of dignity and the false coinage embodied in his idea of success that he can prove his existence only by bestowing 'power' on his posterity, a power deriving from the sale of his last asset, himself, for the price of his insurance policy "[6] Biff's epitaph on his father, "He had the wrong dreams All, all wrong," is a fitting comment on Willy's lifelong predicament (p 110).

The relationship between Willy and Biff is counterpointed and thrown into relief by the casual comradely attitude of Charley and his son Bernard towards each other; and underlined by Howard's pride in his son. And the fact that the same mammonistic society that has been behind Willy and Biff is also behind Charley and Bernard, indicates that it is not "society" which is primarily responsible for what happens to Willy and Biff, but rather something within the characters themselves. "My salvation is," says Charley, "that I never took any interest in anything" (p. 75) Don't project your own dreams into your children and expect them to live up to those dreams, Miller seems to be saying. Howard—as the scene with the tape-recorder seems to imply—appears to be going Willy's way with regard to his own son, with one difference: Howard owns the firm.

One remarkable feature of the play is the almost allegorical neatness in the presentation of Willy and his sons. Biff and Happy, between them, share all the characteristics of their father, so that it almost seems as if the contradictions within Willy's character had been split up between his

two sons. While Biff possesses his father's sensitivity, idealism and love of the outdoors, Happy is Willy the materialist with all his shallow illusions, a philanderer minus any of his father's redeeming features. His "affection" for his father proves to be a sham, he lacks all sensitivity; and, in spite of his father's pathetic end, Happy remains as full of the illusion of material success at the conclusion of the play as Willy ever was. At his father's grave, he pompously asserts: "...I'm gonna beat this racket... I'm gonna show you and everybody else that Willy Loman did not die in vain. He had a good dream. *It's the only dream you can have—to come out number one man....* I'm gonna win it for him" (p 111. Italics mine). The dramatic irony implicit in Happy's words is even more tragic than Willy's death. He doesn't even begin to realise that it is the *dream* itself that is wrong. Happy is the result of Willy's materialistic indoctrination.

The hard core of *Death of a Salesman*, then, is formed by the relationship of father and sons—in particular, the conflict between the father and one son, which can also be seen as a conflict between the illusions of the older generation and the almost embittered disillusion of the younger.

Notes

1. Arthur Miller, *Death of a Salesman* (1949; rpt. Harmondsworth : Penguin Books, 1973), p. 16. Subsequent references to the play are to this edition, and are incorporated in the text.
2. Dennis Welland, *Arthur Miller* (Edinburgh : Oliver and Boyd, 1961), p. 64.
3. *Arthur Miller's Collected Plays* (1957; rpt. New Delhi : Allied Publishers Pvt. Ltd., 1973), p. 25. Hereafter cited as *Collected Plays.*
4. Welland, op. cit., p. 54
5. *Collected Plays*, p. 29.
6. Ibid., p. 34.

P. K. THAKER

ENGLISH LANGUAGE TEACHING IN GUJARAT UNIVERSITY— A BRIEF REVIEW OF THE DECADE'S WORK (1970–1980)

In 'A General Survey of the Present Position' (Ch. II of the Report) the Study Group on Teaching of English appointed by the Ministry of Education, Government of India (1971), recalled that a similar Group appointed by the Ministry in 1964 had reviewed most aspects of the problem of English teaching in the country and "made a number of recommendations on policies and programmes, syllabuses, methods and materials." The Group went on to observe that most of the recommendations of its earlier counterpart remained "to be implemented by the authorities responsible for the making of policies and their implementation at various levels."

A decade has gone by since the publication of the Report of the second Study Group. Several conferences, workshops and seminars on the teaching and/or testing of the English language have been organized during this period at the regional and the national levels, and it can be said that the work of introducing language-oriented reforms in the teaching of English at the universities in particular has gathered considerable momentum. Gujarat University was among the first universities in the country to effect such reforms in its syllabuses, text-books and examinations. The beginnings of the shift practically coincided with the commencement of the decade that is over. The present paper seeks to review briefly the work done in this university in the matter of teaching the English language, and to examine in short the achievements and failures in the field. It is hoped that an evaluation of the experience at this university, though of necessity selective and short, could have wider relevance and value.

In Gujarat University the change-over to language teaching was introduced simultaneously in the three principal faculties of Arts, Science and Commerce, and progressively at all the levels from the first to the final years of study in them. However, for the purposes of illustration, reference in this paper is restricted to the changes at the first year level in the faculty of Arts at different points of time during the decade under review. The accompanying table presents, in an abstract form, the gradual shift towards language teaching in the syllabuses, the text-books and the examination in English at Pre-University/First Year Arts in Gujarat University. It should serve to show the considerable extent of the work done. There is a marked move from the time when poetry was considered an indispensable component of an Arts syllabus, questions on literary appreciation were common and the examination papers required the candidates to write several long essay-type answers. There is also a noticeable increase in the awareness of the need for—and a growing effort in the direction of—greater integration of the syllabus, the text-book and the examination. The syllabus, in particular, reveals a clear improvement over the years in terms of specificity of objectives and contents and a decided bias towards the teaching/learning of receptive and productive language skills. Six Summer Institutes, besides two shorter courses, organized over the last ten years, have hardly left any of the affiliated colleges untouched by these centrally administered teacher-training programmes.

Notwithstanding these developments, the experience of the practising teachers in the university area, by and large, goes to suggest that the students still remain indifferent to learning English, examinations are unsatisfactory, very little real language learning takes place, and, on the whole, the enterprise of teaching language turns into a frustrating exercise. In other words, the language-oriented reforms do not seem to be making any dent into the difficulties regarding English teaching. Perhaps it is time to ask : What has gone wrong where ?

In reviewing the ELT situation in the country or in the university it is often the practice to enumerate handicaps like the following :

(*i*) Paucity of funds;

(*ii*) Lack of facilities;

(*iii*) Large classes;

Table Tracing the Gradual Language Orientation of the Course in English At Pre-University/ First Year Arts in Gujarat University between 1970-1980

Sr. No.	*Years*	*Syllabus*	*Text-books*	*Examination*
I	1970-74	50 % of the total marks set apart for 'language' as follows: Tenses . 10 marks Reported Speech : 5 ,, Comprehension . 10 ,, Guided Composition : 10 ,,	Selections, including poetry, prepared by the University. Besides textual comprehension questions, exercises cover grammar topics like tenses, reported speech, prepositions, articles, question-tags and sentence types and structures, word-building, and study of idioms and phrases	Separate section on 'Language' with objective type of tests for tenses and comprehension. Time factor controlled separately for this section.
Points of note		(i) 'Essay' question dropped. (ii) Language component added for the first time.	(i) Exercises, to a considerable extent, text-based. (ii) Vocabulary not controlled	A bold experiment in combining 'examination' and 'test'.

General (i) Four Summer Institutes, resulting in training and orientation of nearly 100 younger PUC/FY teachers from the affiliated colleges, organized in 1968, 1969, 1970, 1971, the last one being of shorter duration and advanced nature.

(ii) A two-day convention on 'Teaching of English', with selected teachers from the University area participating, organized in 1974.

II	1975-77	'Language' section with the same 50% weightage as before retained, but devoted now mainly to study and learning of verb-forms based on a prescribed grammar text-book Streams 'A' and 'B' respectively for those with and without English at S S C F	New selections including poetry, prepared by the University Exercises, by and large along the lines identified for 1970—74 A separate, simpler book, without poetry, prescribed for 'B stream A book prescribed for 'language' work also	The innovation of a separate time-controlled section on 'language' discarded on account of organizational difficulties Question on explanation with reference to the context replaced by one of the Short Answer type
Points of note		(i) Broad streaming introduced (ii) Language course made a part of integrated three-year programme (iii) Increased specificity in details—Verbs and unseen comprehension included for learning and teaching	(i) The text-book, in addition to the lessons and exercises, carried a 23 page Appendix having 35 Structure Tables for pattern practice based on an analysis of the first 11 lessons of the book, and prefaced with separate instructions for students and teachers (ii) Vocabulary not controlled.	Danger, realized later, of language items being taught and tested along narrow formal lines.

Sr No	Year	Syllabus	Text-books	Examination
General	One more Summer Institute for teacher training organized in 1976			
III	1978–1980	General and specific objectives stated 'Language work given greater weightage as per following break-up 1000/1500* word vocabulary 10 marks Essential (Core) grammar 15/10* ,, Comprehension Text based ('B' Stream) 15 ,, Unseen 10/20* ,, Composition Text-based ('A' Stream) 10 ,, Guided 05 ,, Either Stream Total 55 marks (* 'A' Stream)	Two anthologies published by other agencies prescribed for the two streams as an interim arrangement. Poetry not included in either Varied exercises also, covering partially the language items for either stream included. Levels of both the books different	The proportion of Short Answer-questions raised considerably Questions with literary bias discouraged

Points of note	(i) Much greater specificity through itemwise description of the contents (ii) Internal—between different components—as well as external—through three-year programme—integration (iii) Reading comprehension given decided weightage cumulatively in different items of language work (iv) Importance for learning/testing of vocabulary realized and respected for the first time.	(i) Vocabulary of the text-books not controlled, but a clear correlation established with the separate vocabulary component of the syllabus. (ii) Detailed proposals submitted in 1978 for preparation of a text-book with workbook features along scientific lines. Project still awaiting approval	—

General (i) One more Summer Institute for teacher training organized in 1978, this time a special short-term one with a clear orientation towards training in the teaching of reading comprehension.

(ii) A special 10 Day Orientation Programme, under the aegis of the State Government, held at Gujarat College in 1979 for teachers of English from all the Govt Colleges in the State, which also included several from the University area

(*iv*) **Inertia or inefficiency in the set-up;**

(*v*) **Indiscipline on the campus**

Experience, however, has shown that these factors, though real, are hard to be removed, at least in foreseeable future, on account of persisting shortages of monetary as well as manpower resources of requisite quantum and character. They have, therefore, to be accepted as almost endemic to the whole educational scene in an underdeveloped country, and efforts should be made in other directions to find reasons for the failures, and workable solutions to the difficulties encountered in the undertaking of teaching English to college students.

Occasionally doubts are raised and insinuations made regarding the commitment and positive contribution of even the trained teachers to the continuing task of implementing language-oriented programmes. It may not be very fair to find fault with individual teachers in this manner, because they, too, have to work against several odds and under a heavy burden of duties of diverse kinds. At the same time, it is possible that there has been what may broadly be termed a decisive human failure In the absence of field surveys or investigative reports, introspection and reflection would mainly suggest the following three-fold failure in the ELT efforts in Gujarat University.

(1) Failure to evolve methods and materials suited to local conditions;

(2) Failure to know the learner and his needs and difficulties;

(3) Failure to be thoroughly scientific and systematic.

These may be briefly elaborated as follows :

(1) There is now a fair degree of agreement on the goal of the English language courses in the University The students are expected, by the end of their three-year study, to acquire a satisfactory command over the language so as to be able to use it well in whatever ways or situations they may be called upon to do so in life. However, it would be conceded that the means and methods adopted so far for the realization of that goal have been mostly imported, i.e. designed to meet the needs of some other ELT situation or situations.

Catford (1959) identified seven chief variable factors that influence any language teaching operation significantly, like the

geographical situation, the internal linguistic situation, the student's age, intelligence, etc., the teacher's training, experience, etc., characteristics of L_1 and L_2 and the differences between L_1 and L_2. He rightly points out that "any L_2 teaching operation—the design of any 'method'—should take at least these factors into account." It is a moot point how far the ELT operation in Gujarat University has been evolved after a through consideration of these factors.

(2) Among all the components of a language teaching situation, the learner occupies a place that is of utmost crucial importance. In designing any effective ELT strategy a clear understanding of his personality and background is a basic necessity The questions to be asked in this respect may be phrased as follows :

(*i*) Who is the learner ?

(*ii*) What is his age ?

(*iii*) What are his socio-economic, cultural and linguistic backgrounds ?

(*iv*) What are his attitudes and aptitudes ?

(*v*) What are his needs and difficulties ?

(*vi*) What are his personality factors that may hamper or facilitate language learning ?

Recent research in psycho-linguistics and pedagogy of English goes to show how the aspects indicated by these querries are of fundamental importance in, and can have decisive influence on, the success or failure of a language teaching undertaking, as witnessed in Spolsky (1971), Gardner and Lambert (1972), Carroll (1973), Stevick (1976), Swain and Burnaby (1976), Wong-Fillmore (1976), Scovel (1978), Holroyd et. el. (1978) and Guiora and Acton (1979).

The near complete lack of information on almost all the points listed in the question form above concerning the learners coming to Gujarat University today should go a long way to explain the failures in the ELT operations in the University. In this context it is particularly noteworthy that two recent studies—one in America—Miller (1977)—and the other in this country—Rath et. el. (1979)—have shown the close correlations between socio-cultural backgrounds and psycho-linguistic achievements of children. When it is borne in mind

that a sizeable portion of the college entrants in the country now come from the disadvantaged sections of the society and that they are near-adults, it should not be difficult to understand why teaching English to these learners turns into a nerve-wrecking task for the teachers.

(3) Perhaps, the primary reason for the frustration experienced in the efforts to teach the English language to adults or adolescents with diverse backgrounds and levels of development lies in an unwillingness or inability to be consistently scientific in approach and procedures This may be illustrated by a very brief consideration of four aspects of ELT strategy : (i) Syllabus, (ii) Text-books, (iii) Streaming and (iv) Evaluation. (i) As discussed by Beeby (1970), the making of a syllabus along scientific lines should be an on-going, collaborative endeavour among curriculum designers, practising teachers, educationists, social scientists and even public leaders. Particularly if the teacher is not sufficiently involved in and apprised of curricular changes, the intended reforms could easily come to naught (ii) Preparation of text-books to meet the requirements of a given syllabus or a given language-teaching situation is another task that calls for a similar rational, co-operative and integral approach No text-book can prove really useful and effective with a group of learners unless it is prepared systematically after several try-outs of its sample materials with small but representative sections of the future users (iii) Streaming of the learners in a scientific manner is quite a formidable job, but in the contemporary ELT situation in Gujarat University it is equally inescapable. When it is found that the heterrogeneous group of learners cannot possibly be given the same course, and still when it is believed that all of them must have some English, perhaps the only sensible way is to work out several courses for varying levels of proficiency in the language—and a few with very limited objectives—and lay down clearly which one would be a minimum requirement to qualify for a particular degree or diploma of the University. (iv) It can hardly be gainsaid that in the implementation of a skill-oriented course, the learner's performance has to be evaluated strictly

according to certain rationally established norms. And yet it is common knowledge how far the actual practice in the University area is from the ideal in this regard. Courage and integrity are as much needed as adequate and reliable battery of tests, if the evaluation is to be done satisfactorily. It is also necessary that preparations, including enough time and requisite organizational set-up, are made with patience and care before language tests could be administered over the extensive area of an affiliating university like Gujarat with a modicum of uniformity and reliability.

The ideas put forward in the present paper may be summed up thus : Language is best learnt, it may not be taught. Language learning can certainly be aided, facilitated and accelerated in various ways. The task of helping the university student learn English as a foreign language has several operative components, the learner himself being at the centre of them all. To be really effective, the whole operation has to be carried out in a systematic and integrated manner, with well-informed and earnest teachers contributing to it at each of its stages If the ELT programme, being implemented under the banner of ' language-oriented courses ' in Gujarat University, has not yielded desired results, the causes should be found not in one or the other single factor at work but in deficiencies in several of them.

References

Beeby, C. E., *Curriculum Planning* in (Ed.) Howson Geoffrey, *Developing New Curriculum*, London, ELBS and Hienemann, 1970.

Corroll, J., Implications of Aptitude Test Research and Psycholinguistic Theory for Foreign Language Teaching, *Linguistics* 112; 5–13,1973.

Catford, J. C., *The Teaching of English as a Foreign Language* in (Eds.) Quirk, R. and Smith, A. H., *The Teaching of English*, London, 1959.

Gardner, R. and Lambert, W., *Attitudes and Motivation in Second Language Learning*, Rowley, Mass : Newbury House, 1972.

Guiora, A. Z. and Acton, W. R., Personality and Language Behaviour : A Restatement, *Language Learning*, 29,1; 193–204, 1979.

Holroyd, J. H. J., Campbell, R. N. and Ward, F. A., Improvement of Foreign Language Pronunciation under Hypnosis : A Preliminary Study, *Language Learning*, 28.1, 1978.

Miller, M. R , *Children of the Salt River*, Bloomington : Indiana Uni. Press, 1977.

Ministry of Education and Youth Services, Government of India, *Teaching of English*, New Delhi. 1971.

Rath, R., Dash, A. S. and Dash, U. N., *Cognitive Abilities and School Achievements of the Socially Disadvantaged Children in Primary Schools*, Bombay : Allied Publishers, 1979.

Scovel, T., The Effect of Affect in Foreign Language Learning : A Review of the Anxiety Research, *Language Learning*, 28.1; 129–142, 1978.

Spolsky, B., *Attitudinal Aspects of Second Language Learning* in (Eds.) : Allen, H. B and Campbell, R. N , *TeachingEnglish as a Second Language*, New Delhi : Tata Mc–Graw Hill Publishing Co., 1971.

Stevick, E , *Memory, Meaning and Method : Some Psychological Perspectives on Language Learning*, Rowley : Newbury House Publishers, 1976

Swain, M and Burnaby, B , Personality Characteristics and Second Language Learning in Young Children : A Pilot Study, *Working Papers in Bilingualism* 11, 115–128, 1976

Wong-Fillmore, L , *The Second Time Around . Cognitive and Social Strategies in Second Language Acquisition*, Unpublished Doctoral Dissertation, Stanford Uni., 1976.

School of Languages
Gujarat University
Ahmedabad

'કુવલયમાલાકહા'માં ઋતુવર્ણન*

સંગીતા એસ. પંડયા
એમ.એ. (સંસ્કૃત-પ્રાકૃત)
ભાષા-સાહિત્ય ભવન
ગુજરાત યુનિવર્સિટી
અમદાવાદ-૯

સાહિત્યની કોઈ પણ વિધા વર્ણનવૈવિધ્યવિહીન દૃષ્ટિગોચર થતી નથી. મહાકાવ્યોનાં અનિવાર્ય લક્ષણોમાં પણ વર્ણનબાહુલ્યનો સમાવેશ થાય છે. પ્રાકૃત કથાગ્રંથોમાં પણ પ્રભાત, સૂર્યોદય, સંધ્યા, અંધકાર, ચંદ્રોદય, રાત્રી, સરોવર, સમુદ્ર, ઉદ્યાન, વન વગેરે પ્રાકૃતિક દશ્યોનું નિરૂપણ ઉપલબ્ધ થાય છે. આ સિવાય પણ અનેક નગરીનાં વર્ણનો અને ઉદ્યાનક્રીડા, શિકાર, જલક્રીડા, મધુપાન, લગ્ન, સજ્જનપ્રશંસા, દુર્જનનિંદા વગેરે હૃદયંગમ રીતે વર્ણવાતાં હોય છે.

મહારાષ્ટ્રી પ્રાકૃતમાં ચમ્પૂસ્વરૂપે રચાયેલ, ઉદ્યોતનસૂરિકૃત 'કુવલયમાલા'[1] કે જેનો સમય વિક્રમ સંવત ૮૩૫ છે, તેમા પણ વિવિધ પ્રકારના વર્ણનો જોવા મળે છે. નગરી, અટવી, પર્વત, વટવૃક્ષ, વાવડી, દ્વીપ, સમુદ્રના તોફાન, દુષ્કાળ, સ્ત્રીઓ, પુરુષો, દેવલોક, સાર્થ, નારકી-તિર્યંચ ગતિના દુઃખો, આકાશમાર્ગમાંથી પૃથ્વીલોકનું દર્શન, સંધ્યા, રાત્રી, પ્રભાત, અંતઃપુર, શબરો, વિદ્યાધરો, છાત્રાલય, હાથી, ઘોડા, વાઘણ, પોપટ, કર્ણપૂરક, જલક્રીડા, લગ્ન, જૈન મુનિઓનું નગરમા આગમન, દીક્ષાવિધિ, સજ્જનપ્રશંસા, દુર્જન-નિંદા વગેરેનુ વિગતે વર્ણન કવિએ જુદી જુદી કથાઓના સંદર્ભમાં કર્યું છે.

ઉપર દર્શાવેલ વર્ણ્યવિષયની વિપુલતામા કવિના નિસર્ગદર્શનની નાનાવિધતાનો આછેરો પરિચય મળે છે. તે સમગ્ર વસ્તુનિરૂપણનું અખિલાઈથી ભાવન કરવાનો અહીં ઉપક્રમ નથી. સમય અને શક્તિની મર્યાદાને ધ્યાનમાં રાખીને પ્રસ્તુત લેખમાં તો આપણે 'કુવલયમાલાકહા'માં પ્રાપ્ત થતાં ઋતુવર્ણનો અંગે જ વિચારીશું.

ભારતવર્ષમાં વર્તમાન ઋતુઓ ષડ્‌વિધ છે—હેમંત, શિશિર, વસંત, ગ્રીષ્મ, વર્ષા અને શરદ. આ છને બબ્બેના ગુચ્છમાં વહેંચી દેતાં બહુજનસમાજ જેને શિયાળો,

---

* આ લેખ પ્રાકૃત વિભાગના અધ્યક્ષશ્રી ડૉ કે. આર. ચંદ્રાની પ્રેરણા અને સતત માર્ગદર્શન હેઠળ તૈયાર કરવામાં આવ્યો છે, તેથી હું તેમની ઋણી છું.

૧. 'કુવલયમાલા', પ્રથમ ભાગ, ડૉ. આ. ને. ઉપાધ્યે; સિંઘી જૈન સિરીઝ, મુંબઈ, ૧૯૫૯ નીચે જે ઉદ્ધરણો આપવામાં આવ્યાં છે તે આ પુસ્તકના પૃષ્ઠ નંબર તથા પંક્તિ નંબર સૂચવે છે.

ઉનાળો અને ચોમાસું કહે છે, તે ઋતુત્રયની જ સિદ્ધિ થાય છે. 'કુવલયમાલાકહા'માં કથાકારે બહુશઃ આ બધી જ ઋતુઓનું હૃદયંગમ વર્ણન કર્યું છે.

કથારંભે મહાવીર ભગવંતને ઋતુલક્ષ્મીરૂપી અંજલિ અર્પણ કરતાં કહેવામ આવ્યું છે કે,

'ઉબ્ભિણ્ણ–ચૂય–મંજરિ–રય–મારુય–વિહુલિયંબરા ભણઇ ।
માહવ–સિરી સ–હરિસં કોઇલ–કુલ–મંજુલાલાવા ॥
અહિણવ–સિરીસ–સામા આયંબિર–પાડલચ્છિ–જુયલિલ્લા ।
દીહુણ્હ–પવણ–ણીસાસ–ણીસહા ગિમ્હ–લચ્છી વિ ॥
ઉણ્ણય–ગરુય–પઓહર–મણોહરા સિહિ–કુરંત–ધમ્મિલ્લા ।
ઉબ્ભિણ્ણ–ણવંકુર–પુલય–પરિગયા પાઉસ–સિરી વિ ॥
વિયસિય–તામરસ–મુહી કુવલય–કલિયા વિલાસ–દિટ્ઠિલ્લા ।
કોમલ–મુણાલ–વેલ્લહલ–બાહિયા સરય–લચ્છી વિ ॥
હેમંત–સિરી વિ સ–રોદ્ધ–તિલય–લીણાલિ–સલલિયાલઇયા ।
મલ્લિય–પરિમલ–સુહયા ણિરંતરુબ્ભિણ્ણ–રોમંચા ॥
અણવરય–ભમિર–મહુયરિ–પિયંગુ–મંજરિ–કયાવયંસિલ્લા ।
વિયડ્ડ_રિય–કુંદ–દસણા સિસિર–સિરી સાયરં ભણઇ ॥' —૧/૯–૧૪

તાજી પ્રગટ થયેલ આમ્રમંજરીની રજવાળા વાયુ વડે વ્યાપી ગયેલા આકાશરૂપી (વસ્ત્રવાળી) તથા કોયલોના મધુર આલાપરૂપી સ્વરવાળી વસંતશ્રી; નવીન શિરીષપુષ્પ વડે શ્યામ વર્ણવાળી અને પાટલલતાના લાલ વર્ણયુક્ત પુષ્પરૂપી બે નેત્રવાળી તથા લાંબા અને ઉષ્ણ પવનરૂપી નિશ્વાસ લેવાથી શિથિલ બનેલી ગ્રીષ્મશ્રી; ઉન્નત અને વિશાળ મેઘરૂપી મનોહર પયોધરવાળી અને મોરના કલાપરૂપી કેશગુંફનવાળી તથા નવીન ઊગેલા અંકુરો વડે પુલકિત થયેલી વર્ષાશ્રી; વિકસેલા લાલ કમળરૂપી મુખવાળી અને નીલકમળથી રચાયેલ વિલાસદષ્ટિવાળી તથા કોમળ મૃણાલરૂપી સુકુમાર બાહુવાળી શરદશ્રી; કંઈક અવિકસિત તિલકપુષ્પની અંદર છુપાયેલા ભ્રમરના મનોહર ગુંજારવવાળી અને મલ્લિકાના પરિમલ વડે સુભગ તથા નિરંતર પ્રગટ થયેલ રોમાંચવાળી હેમંતશ્રી; અનવરત ભ્રમણ કરવાના સ્વભાવયુક્ત મધુકરીવાળી અને પ્રિયંગુમંજરીના કર્ણાભૂષણવાળી તથા ચમકતા મોગરાના પુષ્પરૂપી દંતપંક્તિવાળી શિશિરશ્રી આદરપૂર્વક પ્રાર્થના કરે છે

રૂપક અલંકારમા કરાયેલ આ વર્ણનમા કવિએ જે તે ઋતુની વિશિષ્ટતા સમાવી દીધી છે અને એ દ્વારા, કૃતિની શરૂઆતમા જ પોતાની વિદગ્ધતાનો પરિચય કરાવી દીધો છે. પ્રકૃતિ અને મૂર્ત રૂપ ધરાવનાર માનવની વચ્ચે રહેલા અભેદરૂપ સાદૃશ્યને તો પ્રતિભાશાળી કવિ જ નિરૂપી શકે. ઋતુઓ દ્વારા મહાવીરને નમસ્કાર કરાવતા ઉદ્યોતન-સૂરિ શુ શુ વ્યંજિત કરવા નહી માગતા હોય ?

હવે, ઉદ્યોતનસૂરિની કલમે કંડારાયેલ વિવિધ ઋતુવર્ણનનો પરિચય પામી તેનો આસ્વાદ માણવા પ્રયાસ કરીશુ. તેમા સૌ પ્રથમ આપણે કથાકારને અનુસરીને વસંત-વર્ણનનું નિરૂપણ કરીશુ

કવિશ્રી તેમની "કુવલયમાલા"માં માસોમાં ઉત્તમ મધુમાસનું મનોહર વર્ણન કર્યું છે તેઓ જણાવે છે કે, વસંતમાં બધું જ સુંદર છે, બધું જ રમ્ય છે, બધું જ આનંદપૂર્ણ છે તેથી તો તે સકલ દેવ, દાનવ અને નર તથા કિન્નરને રમણીય તથા મનોહર લાગે છે. કામદેવનો તે પ્રિય બંધુ છે

"સયલ–સુરાસુર–ણર–કિણ્ણર–રમણીય–મણોહરો
કુસુમબાણ–પિય–બંધવો સંપત્તો વસંત–સમઓ"–૩૨/૧૯

ખરે જ ! આ કુસુમમાસ સર્વજનપ્રિય છે વનશ્રીનું વિસર્જન મનોહર હોય છે વસંતસૌંદર્યના સહૃદય ભાવક કવિ નોંધે છે—

"રેહઇ કિંસુય–ગહણં કોઇલ–કુલ–ગેયમાણ–સદ્દાલં ।
ણવ–રત્તંસુય–પરિહિય–ણવ–વર–સરિસં વણાભોયં ॥–૫૧/૩૧

આ ઋતુમાં કેસૂડાનું ગહન વન ફાલી ઊઠે છે કોકિલસમુદાય સુંદર શબ્દોનું ગાન કરે છે નવીન લાલ વસ્ત્ર ધારણ કરનાર નવા વર સરખો વનપ્રદેશ શોભે છે અહી પાટલ પુષ્પોની બહુલતાને કારણે વસંતમાસને રક્તરંગી વેશ ધારણ કરનાર વર સાથે સરખાવવામા આવ્યો છે તે કેટલુ યથાર્થ અને તાદૃશ જણાય છે ? !

વસંતમા સમગ્ર પ્રકૃતિ અનુપમ શોભા અને સૌંદર્યથી ઝળહળી ઊઠે છે સૌંદર્ય સામ્રાજ્ઞી વસંત શૃંગારની ઋતુ છે આ ઋતુમા સુગંધી પુષ્પોના મકરંદમા લુબ્ધ અને ઝંકૃત ધ્વનિ વડે મનોહર ભમરાઓની શ્રેણીથી હૃદય મદનાગ્નિપૂર્ણ બને છે

'જો સુરભિ કુસુમ–મયરંદ–લુદ્ધ–ઝંકાર–મણહર–રવેણ ।
ભમરાવલીહિ હિયયં મયણગ્ગિ–સગબ્ભિણં કુણઇ ॥' –૩૨/૨૬

આવી વસંતઋતુમા સ્વાધીનપતિકાઓ હર્ષથી પ્રફુલ્લ ચિત્તવાળી બને છે તથા પ્રોષિતભર્તૃકાઓના મુખ મ્લાન થઈ જાય છે તો વળી યુવકયુવતીઓ પ્રિય પાસે દૂતી મોકલે છે આમ સર્વત્ર મદનોત્સવ પ્રવર્તે છે મદનત્રયોદશીનો મહોત્સવ પણ લોકો અનેરા ઉમંગથી ઊજવે છે

'સાહીણ–પિયયમાણં હરિસુપ્ફુલ્લાઇં માહવ–સિરીએ ।
પહિય–ઘરિણીણ ણવર કીરંતિ મુહાઇં દીણાઇં ॥' –૫૧/૩૨
'કીરઇ મયણારંભો પેસિજ્જઇ વલ્લહે દૂઈ ॥–૫૧/૩૪

આ ઋતુમા સામાન્યજનની પ્રવૃત્તિ વર્ણવતા કવિ કહે છે—

'સુવ્વઇ ગામે ગામે કય–કલયલ–ડિંભ–પડહિયા–સદ્દો ।
વિવિહ–રસાલ–વિરઇઓ ચચ્ચરિ–સદ્દો સમુદ્ધાઇ ॥
પિજ્જઇ પાણં ગિજ્જઇ ય ગીયયં બદ્ધ–કલયલારાવં ।–૫૧/૩૩

ગામેગામ બાળકો વડે કરાતો કોલાહલ અને ઢોલકનો પડઘો સંભળાય છે તેમ જ, વિવિધ રસસભર ચર્ચરી નૃત્યનો ધ્વનિ ઉત્પન્ન થાય છે મદિરાપાન કરાય છે, તથા તાલબદ્ધ મધુર અવાજે ગીત ગવાય છે આગળ ઉપર કવિ નોંધે છે તેમ આ ઋતુમા વૃક્ષોની ડાળીએ સજ્જડ બાંધેલા દોરડા ઉપર ગામના યુવાનો હીંચકા ખાય છે, અને વિલાસિનીઓ વિલાસ તથા હાવભાવપૂર્વક ગીત ગાય છે.

આ વર્ણનમાં પ્રાપ્ત થતાં તાજગી અને ઉલ્લાસ સામાન્ય તો નથી જ. તેમાં સમાજના જુદા જુદા વર્ગના મનુષ્યો વસંતસમયે શું કરતા હતા, તેનું ઝીણવટપૂર્વક આલેખન કરવામાં આવ્યું છે. વસંતને સૃષ્ટિનું યૌવન કહ્યું છે તે અહીં સમુચિત જણાય છે.

વસંતનો વિગતે પરિચય આપતાં કવિ કહે છે—

'કઇલ-મુહલ-સિલીમુહ-હુંકરેહિં કોઈલા-કલયલેહિં ।
મૂહ-ગઇંદારૂઢો વસંત-રાયા સમલ્લીણો ॥
અલ્લીણમ્મિ વસંતે ણવ-કુસુમુબ્ભેય-રઇયમંજલિયા ।
સામંતા ઇવ પણયા રુક્ખા બહુ-કુસુમ-ભારેણ ॥'—૫૧/૨૯

ઋતુરાજ વસંત આમ્રવૃક્ષરૂપી ગજેન્દ્ર ઉપર આરૂઢ થઈને આવ્યો, જે કોકિલના કલરવથી મધુર શબ્દયુક્ત હતો અને ગુંજારવ કરતા ભ્રમરો વડે જાણે કે ચઢાવેલ બાણને કારણે દુષ્પ્રેક્ષ્ય હતો. વળી, પુષ્પોની નવીન કળીરૂપ અંજલિરચના કરીને ઘણાં પુષ્પોના ભારથી સામંતોની જેમ વૃક્ષો નમી રહ્યાં હતાં.

અહીં ઋતુશ્રેષ્ઠ વસંતને રાજારૂપે આમ્રવૃક્ષરૂપી ગજેન્દ્ર ઉપર આરૂઢ થતો કલ્પી છે. આ ઋતુમા પુષ્પોના ઉપચયને કારણે વૃક્ષો નમી પડે છે, અને નવીન પુષ્પોની કળીઓ અંજલિપુટ સમી ભાસે છે. તેથી જ તો કવિ ઉત્પ્રેક્ષા કરે છે કે, નવપલ્લવરૂપી નમસ્કાર કરતા નમ્ર સામંતોએ જાણે કે વસંતરૂપી રાજાનો જયજયકાર કર્યો. કવિવરે કરેલ આ વર્ણન તેમના કલ્પનાવૈભવનું પરિચાયક છે. વસંતમાં પુષ્પો ખૂબ મોટા પ્રમાણમા વિકસતાં હોય. એ સીધીસાદી હકીકત આપણા કવિને એટલી તો અસર કરી ગઈ છે કે તેનો તેઓ વારંવાર ઉલ્લેખ કરે છે. અન્યત્ર તેઓ દઢવર્મા રાજાને મિત્રજનરૂપી ઉપવન માટે વસંતઋતુ જેવો કહે છે.

વળી, પુત્રવિયોગી પિતા પુત્રમિલન થતાં પુત્રને જે રીતે જુએ છે તે રીતે, વસંતઋતુમાં કોયલ આમ્રવૃક્ષને સ્નેહાસિક્ત નયનોથી જુએ છે એ વાતને તેઓ કેવી સહજ રીતે વ્યક્ત કરે છે!

વસંતવર્ણનમા જ આગળ ઉપર કવિ લખે છે કે, તરુવરની શાખારૂપી બાહુ, નવપલ્લવરૂપી હસ્ત અને કુસુમરૂપી નખની શોભાવાળો, પવનથી પ્રેરાયેલા હાલતાં પાદડારૂપી નૃત્ય કરતો વંસતકાળ વર્તી રહ્યો હતો.

'તરુવર-સાહા-બાહા-ણવ-પલ્લવ-હત્થ-કુસુમ-ણહ-સોહો ।
પવણુવ્વેલ્લિર-હલ્લિર-ણચ્ચિર-સોહો ણવ-વસંતો ॥'—૭૭/૧૫

પ્રકૃત ગાથા અનુસાર પ્રકૃતિમા મનુષ્યભાવનું આરોપણ કરવામાં આવ્યું છે. તરુવરશાખા એ બાહુ, નવપલ્લવ એ હસ્ત તથા કુસુમ એ નખ અને પાંદડાઓનું હાલવું એ નૃત્ય એ પ્રકારની આ કવિકલ્પના 'દર્શનાત્ વર્ણનાત્ ચ કવિ: ભવતિ' એ ઉક્તિને સાકાર કરે છે. પુરુષ અને પ્રકૃતિમાં રહેલા આવા સામ્યનું દર્શન કરવા માટે તથા પોતાને થયેલ એ દર્શનની વાચક સમક્ષ રજૂઆત કરવાને માટે, ખૂબ સમૃદ્ધ કલ્પનાવૈભવ અનિવાર્ય છે, જે આપણા કવિને સિદ્ધહસ્ત છે. અત્યંત સરળ સમાસરચના દ્વારા વર્ણનનિરૂપણ કરતા કવિનું કૌશલ અહીં વણપ્રીછ્યું રહેતું નથી.

અન્યત્ર વસંતલક્ષ્મી માટે કહેવામાં આવ્યું છે કે—

'કુસુમ-રય-પિંજરંગી મહુયર-ઝંકાર-મહુર-જંપિરવ્વા ।
દૂઈ વ્વ..............' —૩૨/૩૩

અહીં વસંતલક્ષ્મીને કુસુમપરાગથી પીળી અને મધુકરના ઝંકારને લીધે જાણે મધુર બોલતી હોય તેવી દૂતી સમાન કલ્પવામાં આવી છે. ભ્રમરગુંજારવને લીધે વસંતને વાચાળ દૂતી તરીકે વર્ણવતા કવિ અનાયાસપણે પોતાની બહુમુખી પ્રતિભાનું નિદર્શન કરાવે છે.

આ ઋતુમાં નવીન કુસુમની પુષ્કળ રજ તથા કુસુમરસનાં બિન્દુઓમાં લુબ્ધ બની રાગ પર રહેલા ભ્રમરો ચોપાસાથે ગુંજારવ કરે છે, એ વાતનો ઉલ્લેખ અનેકવાર થયો છે. બારીક નિરીક્ષણ કરતાં, આ પુનરુક્તિ સાભિપ્રાય જણાય છે, કેમ કે, વસંત એ સૃષ્ટિનું યૌવન છે અને યૌવન એટલે જ ઉલ્લાસ. યુવાનીમાં ઉલ્લાસ મંદ થાય જ નહીં તે બતાવવા માટે કવિ ભ્રમરગુંજારવને પુનઃ પુનઃ ઉલ્લેખે છે. અન્યથા વિચારીએ તો, 'કુવલય-માલાકહા' મોક્ષપુરુષાર્થ માટે લખાયેલ છે અને તેને ધ્યાનમાં રાખીને આ અંગે (ભ્રમર-ગુંજારવની પુનરુક્તિ વિશે) વિમર્શ કરતાં એમ જણાય છે કે, પુષ્પ ઉપર ભ્રમરનું આવાગમન, દ્રષ્ટા તરીકે મનુષ્યના આવાગમન જેવું છે. આ રીતે વિચારતાં, ભ્રમર અહીં એક પ્રતીક બની રહે છે. ભ્રમરગુંજારવની પુનરુક્તિ પાછળ કવિની આવી ગૂઢ વ્યંજના-શક્તિ કામ કરી રહી છે એ વિગત નકારી શકાય તેમ નથી.

વસંતવર્ણનમાં કવિ દ્વારા પ્રયુક્ત ઉપમાઓ સુયોગ્ય છે અને કવિ સહૃદય ભાવકની અંજલિના અધિકારી છે એમ લાગ્યા વિના રહેતું નથી.

વસંત ઉનાળાનો પૂર્વાર્ધ છે, તો ગ્રીષ્મ છે ઉત્તરાર્ધ. ગ્રીષ્મપરિચય કરાવતાં કવિ નોંધે છે—

'ઉણ્હો ઉવ્વેવણઓ દીહર-ખર-ફરુસ-પવણ-ણીસાસો ।
સંતાવિય-ભુવણયલો ગિમ્હો કાલો વ્વ વેયાલો ॥—૧૨૩/૨૮

ઉષ્ણ, ઉદ્વેગ કરાવનાર, લાંબા, કઠોર, વાતા પવનરૂપી નિસાસાવાળો અને ભુવનતલને સંતાપ આપનાર ઉનાળાનો કાળ વેતાળ જેવો હોય છે.

અહીં કારમો તાપ વરસાવનાર ગ્રીષ્મને વેતાળ સાથે સરખાવ્યો છે પરંતુ એટલાથી કવિને સંતોષ થતો નથી, અને પુનઃ જનસામાન્યને પીડા આપનાર યમરાજ સાથે તેને સરખાવતાં નોંધે છે—

'વિત્થિણ્ણ-ભુવણ-કોટ્ટય-મજ્ઝ-ગયં તવિય-પવ્વયંગારં ।
ઉય ધમ્મઇ પવણેણં રવિ-બિંબં લોહ-પિંડં વ ॥
સયલ-જણ-કમ્મ-સક્ખી ભુવણબ્ભંતર-પયત્ત-વાવારો ।
ગિમ્હમ્મિ રવી જાઓ કુવિય-કયંતો વ્વ તાવેઇ ॥'—૬૦/૨૬

વિસ્તીર્ણ ભુવનકોઠના મધ્યપ્રદેશમાં ઊંચે આવેલો સૂર્ય પર્વતરૂપી અંગારાથી જાણે કે લોહપિંડની જેમ ધમિત થતો હોય તેમ લાગે છે. તે સમગ્ર લોકોના કાર્યનો સાક્ષી છે. સમગ્ર ભુવનમાં વ્યાપાર પ્રવર્તાવનાર સૂર્ય ગ્રીષ્મઋતુમાં કુપિત યમરાજની જેમ બધા જીવોને

અને આત્મજનોને તપાવે છે. વળી, ત્યાર બાદ ગ્રીષ્મકાલીન સૂર્યને લોકસમૂહને પીડા આપનાર શૂરવીર રાજાની સાથે સરખાવવામા આવ્યો છે વેતાળ, યમરાજ અને શૂરવીર રાજા એમ અલગ અલગ ઉપમાનો પ્રયોજીને કવિએ લોકોને ત્રાસ અને પીડા આપનાર સૂર્યનું તાદશ ચિત્રણ રજૂ કર્યું છે આ ઉપમાઓ દ્વારા કવિ પોતાને વિવક્ષિત કથયિતવ્ય ખૂબ જ અસરકારક રીતે વ્યક્ત કરી શક્યા છે.

ગ્રીષ્મના આવા અસહ્ય તાપમા પણ પાટલપુષ્પો ખીલે છે, મલ્લિકાપુષ્પની જાળી ગૂંથાય છે તો વળી, ફળો નીચે તૂટી પડે છે અને પુષ્પો અને કરેણના વનો ખરી પડે છે તથા આ કોલવૃક્ષના પાદડા સુકાઈ જાય છે અને વળી, ગ્રીષ્મથી બળેલી વનસ્પતિ, હુ હુ બોલતી, આમ્રશિખરને છોડીને નેતરના ગહન વનમા પ્રવેશે છે

'વિયસંતિ પાડલાઆ. બજ્ઝંતિ મલ્લિઆઓ બજ્ઝ–ફલાઇં ચૂઆઇં ભિજ્જંતિ–કુસુમાઇં
કણિયાર–વણાઇં પરિસડિય–પત્તાઇં અંકોલ્લ–રુક્ખાઇં તિ.

અવિ ય
ગ્રીષ્મ ઘૂય–સિહર પઈસઈ ણવ–તિણિસ–ગુમ્મ–વણ–ગહણં ।
હુ હું તિ વાયરંતી ણિદાહ–ડઝ્ઝા વ વણરાઈ ॥'–૧૧૨/૩૧–૧૧૩/૧

અહી નાની નાની ગદ્યપક્તિઓ દ્વારા કવિએ ગ્રીષ્મકાલીન પ્રકૃતિનુ સુદર વર્ણન કર્યું છે લાબા વાક્યો કે લાબી સમાસરચનાથી એકદમ અલિપ્ત એવી, ટૂંકા વાક્યોવાળી આ સુભગ રચના કાવ્યમા અનેરી ભાત પાડે છે

અને–

'કિંસુય–લયાઓ પેચ્છહ પરિવિયલિય–રત્ત–કુસુમ–જોગ્ગાઓ ।
ગિમ્હ–પિય–સગમેણ બદ્ધ–ફલાઓ વ્વ દઈયાઓ ॥' –૧૧૩/૧૪

ઉપરની ગાથામા જુઓને, ગ્રીષ્મકાળરૂપી પ્રિયસગમ થતા કિંશુકલતાઓના રાતા ફૂલ ખરી જાય છે અને તે ફળવાળી બને છે તેમ પ્રિયસગમ થતા પ્રિયતમાઓના પુષ્પ ખરી પડે છે અને તે બદ્ધફલા (ગર્ભયુક્ત) બને છે એમ કહેતા કવિ વર્ણનમા સ્વાભાવિકતા ઉપસાવી શક્યા છે તો વળી,

'દટ્ઠૂણ તમાલ–વણં દેન્ત ભમરાણ કુસુમ–મયરંદ ।
ઉવહ વિણઓણયંગી ભમર પત્થઇ તિણિસ–લયા ॥'–૧૧૩/૧૫

ભ્રમરોને પુષ્પરસ આપતા તમાલવનને જોઈને નેતરની લતાઓ નમીને ભમરાઓને આમત્રણ આપે છે આ વર્ણનમા તત્કાલીન પ્રકૃતિનુ તાદશ વર્ણન કરવામા આવ્યુ છે તેમા સ્વભાવોક્તિ અને સજીવારોપણ અલકાર પ્રયોજતા કવિ સ્વનૈપુણ્ય પ્રગટ કરે છે

વળી તે સમયે,

'ધમ–ધમ–ધમે ત–પવણો સળ–સળ–ન્તીરંત–સુક્ક–પત્તાલો ।
ધગ–ધગ–ધગે ત–જલણો સિલિ–સિલિ–ણવ–પલ્લવુબ્ભેઓ ॥'–૧૧૮/૨૦

ધમધમ કરતો પવન ધમી રહ્યા હતો સળસળ કરતા સૂકા પાદડા પવનથી હરી જવાતા હતા સૂર્યનો તાપ ધગધગી રહ્યો હતો નવીન પલ્લવો સિલિસિલિ કરતા ફૂટી

રહ્યાં હતાં. અહીં કવિએ અનુરણનાત્મક શબ્દો પ્રયોજીને વર્ણનમાં વાસ્તાવિકતા લાવવાનો પ્રયત્ન કર્યો છે અને તેમાં તેઓ સફળ થયા છે.

આગળ જતાં, ચટ્ટાળિયો ગ્રીષ્મરૂપી રાજાનો અભિષેક કરતો હોય તેવી ઉત્પ્રેક્ષા પણ તેમણે કરી છે.'

ગ્રીષ્મકાળમાં ગામનાં વૃક્ષોનો છાંયડો ઘણા જારપુરુષોને સેવવા યોગ્ય વેશ્યાઓ જેવો હોય છે. ગિરિનદીના પ્રવાહો, કૃપણના દાનની જેમ, તરસ છિપાવનાર હોતા નથી. નદીઓ પતિવિરહના સંતાપથી દુઃખી એવી પ્રોષિતભર્તૃકા સ્ત્રીઓ જેવી હોય છે. મહા-અટવીઓ પ્રોષિતભર્તૃકાઓની જેમ કરુણ વિલાપ વડે રુદન કરતી હોય છે. સત્તલિ-લતાઓ ખૂબ જ છોકરાવાળી વૃદ્ધ ગૃહિણીની જેમ, બહુ પુષ્પોવાળી હોય છે. આંબાની ડાળીઓ જિનેશ્વરે ઉપદેશેલી ક્રિયાઓની જેમ બહુ ફળવાળી હોય છે.

આ વર્ણન કેટલું તાદશ છે તેનો પરિચય તો કવિના શબ્દો દ્વારા જ સમુચિતતયા પામી શકાશે—

'જહિં ચ બહુ–વિડવણોવસેવ્વઓ વેસઓ જઇસિયઓ હોંતિ ગામ–તરુવર–ચ્છાયઓ કિમણ–દાણઇં જઇસઇં તણ્હાચ્છેય–સહઇં ણ હોંતિ ગિરિ–ણઇ–પવાહઇં. પિયયમ–વિરહ–સંતાવ–ખેઇયઓ પઉત્થવઇયા–સરિસિયઓ હોંતિ ણઇઓ.....ગયવઇયઓ જઇસિયઓ કલુણ–ચીરિ–વિરાવેહિં રુયંતિ મહાડઈઓ. જુણ્ણ–ઘરિણિયઓ જઇસિયઓ બહુપ્પસૂયઓ હોંતિ સત્તલિયઓ જિણવરોવઇટ્ઠ–કિરિયઓ જઇસિયઓ બહુફલઓ હોંતિ સહયાર લયઓ
[illegible].—૧૧૩/૨૧

અહી વૃક્ષ એક અને તેની છાયાનો ઉપયોગ કરનારાઓ અનેક, એ વાતને પ્રતીતિકર રીતે રજૂ કરવા કવિ એક વેશ્યા અને અનેક વિટપુરુષોનું દૃષ્ટાન્ત આપે છે, તે ખૂબ યથાર્થ જણાય છે. સ્વભાવ સહજ કૃપણતાને લીધે કૃપણે કરેલું અલ્પ દાન મહાકાર્યમાં મદદરૂપ થઈ શકતુ નથી તેવી જ રીતે, ગ્રીષ્મતાપથી ક્ષીણ થઈ ગયેલા ગિરિનદીના પ્રવાહો પિપાસુઓની પિપાસાને તૃપ્ત કરી શકતા નથી. પતિવિયોગે દુઃખી અને કૃશ થઈ ગયેલ પ્રોષિતભર્તૃકાઓ સાથે ગ્રીષ્મકાલીન નદીઓને સરખાવાઈ છે, તે એકદમ યોગ્ય છે. અને જિનેશ્વર દ્વારા ઉપદિષ્ટ ક્રિયાઓ જેમ અનેકાનેક ફળોની દાતા હોય છે, તેવી જ રીતે આમાની ડાળીઓ ઉપર ખૂબ જ ફળ થાય છે આ ઉપમા પ્રયોજતા કવિ પોતાનું મુખ્ય પ્રયોજન સિદ્ધ કરતા જણાય છે. અલંકારનિરૂપણગત સિદ્ધહસ્તતાનો પણ તેઓ અહીં પરિચય કરાવે છે આ વર્ણનમા અપભ્રંશ ભાષાનો પ્રભાવ જોવા મળે છે, જે તે કાળની લોકપ્રચલિત ભાષા હતી આમ તો આ ગ્રંથ મહારાષ્ટ્રી પ્રાકૃતમા રચાયેલ છે.

ગ્રીષ્મકાળની અસહ્ય ગરમીની માનવ અને માનવેતર પ્રકૃતિ ઉપરની સામાન્ય અસર અંગે વિચારતાં જણાય છે કે, દુઃસહ સૂર્યકિરણોથી જમીનની સાથે સાથે શરીર પણ તપે છે. ખૂબ તરસથી તાળવાં અને જીભ સુકાઈ જાય છે. ક્ષુધાથી પેટમાં ખાડો પડે છે, તથા લોકો નીચાણવાળા પ્રદેશ તરફ પાણીની આશાથી દોડે છે.

વળી આ સમયે,

'જત્થ ય પિય-પણઇણીઓ ઇવ અવગૂહિજ્જંતિ અંગ-જલ-આર્દ્રિકાઓ, સહસાગઓ પિય-મિત્તો વ્વ કંઠ-વલગ્ગો કીરઇ મુત્તાહારો, પિય-પુત્તો વ્વ અંગેસુ આઇજ્જઇ ચંદણ-પંકો, ગુરુ-વયણોવએસઇ વ કણ્ણેસુ કીરંતિ ણવ-સિરીસઇ'—૧૧૨/૨૯

જેમ પ્રિય પ્રિયાને આલિંગન કરે તે રીતે શરીર ઉપર ભીના કપડાં લગાડાય છે એકાએક આવેલા પ્રિય મિત્રની જેમ કંઠમા મોતીનો હાર પહેરાય છે જેમ પ્રિય પુત્રનુ આલિંગન કરાય છે તેમ શરીરે ચંદનનુ વિલેપન કરાય છે તથા ગુરુજનના ઉપદેશની જેમ કાનમાં શિરીષ પુષ્પો ધારણ કરવામા આવે છે

ગ્રીષ્મકાલીન, લોકોની આ સ્વાભાવિક પ્રવૃત્તિ માટે અહી જે ઉપમાઓ પ્રયુક્ત કરવામા આવી છે, તે અત્યંત મનોરમ હોવાની સાથે જ સુસંગત પણ છે જેમ અચાનક આવેલા પ્રિય મિત્રના મિલન વગેરે દ્વારા હૃદયને આહ્લાદ થાય છે અને ઠંડક પ્રાપ્ત થાય છે, તેજ રીતે મોતીનો હાર ચંદનનુ વિલેપન વગેરે ખૂબ જ આનંદપ્રદ લાગે છે

આ જ વર્ણનને આગળ વધારતા કવિ કહે છે કે, ગરમીથી બચવા માટે મોરના અનેક પીંછા વડે મંડપની છત બનાવવામા આવે છે, અને શિર પર છત્ર ધારણ કરવામા આવે છે વટેમાર્ગુઓ પાણીના કળશથી શોભતી, સર્વલોકને પ્રિય એવી પરબ દેખાતે જાણે પ્રિયાને જોતા હોય તેમ આનંદિત થાય છે.

ગ્રીષ્મ એટલે જ અસહ્ય ગરમી તો પછી આ ગ્રીષ્મનો મધ્યાહ્ન કેવો હશે વાર ! એ વિચાર કોઈને ય આવ્યા વિના રહે નહી સહૃદય વાચકની આ જિજ્ઞાસાને સંતોષવાનુ કવિ ચૂકતા નથી

તેઓ નોંધે છે—

'અવિ ય કુરકુરઇ ણીલકંઠ-કંઠેસુ, અંદોલઇ મઇંદ-લલમાણ-જીહદોલણેસુ, ણીસસઇ વાર-કરિવર-કરેસુ, પજ્જલઇ દવાણલેસુ'—૧૧૩/૨

ગ્રીષ્મનો મધ્યાહ્ન મોરના કંઠમા કુરકુર કરે છે, મૃગેન્દ્રની લપલપ કરતી જિહ્વારૂપી હીંચકા ઉપર આંદોલન કરે છે, હાથીની જાડી સૂંઢોથી નિઃશ્વાસ લે છે અને દાવાનળમા સળગે છે અહી કવિ કલ્પનાના ઉત્તુંગ શિખરો સર કરે છે, જે તેમના કાવ્યને અનેરી શોભા અર્પે છે.

ગ્રીષ્મ-મધ્યાહ્નમા પ્રાણીઓ કેવા કેવા પ્રદેશમા આશ્રય લે છે, તે વર્ણવતા કવિ કહે છે—

'મહાવણ-ણિઉંજેસુ વણ-કરિ-જૂહઇં, ગિરિવર-ગુહાસુ મયવઇણો, ઉચ્છંગવલીસુ સારંગ-જૂહઇં, વચ્છ-ચ્છાયાસુ પસુ-વંદ્રઇં, સરિદ્દહ-કૂલેસુ ગામ-સડય-કુલઇં, સરવરેસુ વણ મહિસજૂહઇં, પેરંત-મંજણેસુ કોલ-ઉલઇં, જાલીગલેસુ મોરહ વંદ્રઇં, પવા-મંડવેસ પહિય-સત્થઇં તિ.'—૧૧૩/૬

વનહસ્તિયૂથ મેાટા વનની ગાઢ ઝાડીમાં, મૃગપતિઓ પર્વતની ગુફામાં, હરણનાં ટોળાં ઊંચાં સ્થાનોમાં, પશુનાં ધણ વૃક્ષની છાયામાં, ગામનાં ચકલા-ચકલી નદી કે ઝરાના કાંઠે, વન્ય ભેંસોનાં જૂથો સરોવરમાં, ડુક્કરનાં ટોળાં લટવતી કીચડમાં, મેારનાં વૃંદો ઝાળિયામાં (વૃક્ષની ઘટામાં) તથા મુસાફરોનો સાથ પાણીની પરબોમાં પોતાનો સમય પસાર કરે છે.

ગ્રીષ્મતાપથી વ્યાકુળ પશુપક્ષીઓ તથા પ્રકૃતિ પોતે પણ કેવા કેવા અવાજ કરે છે, તેનુ નિરૂપણ કરીને તેા કવિએ પોતાનો નિસર્ગપ્રેમ દર્શાવવાની સાથે સાથે સૂક્ષ્મ નિરીક્ષણ-શક્તિનો પણ પરિચય કરાવી આપ્યો છે, તે જુઓ—

'ચિરિચિરેંતિ ચીરિઓ, સરસરેંતિ સરલિઓ, ધમધમેંતિ પવણયા, હલહલેંતિ તરુયરા, ધગધગેંતિ જલણયા, કરયરેંતિ સઉણયા, રણરણેંતિ રણ્ણયા, સરસરેંતિ પત્તયા, તડતડેંતિ વંસયા, ધુરુધુરેંતિ વગ્ઘયા, ભગભગેંતિ ભાસુયા, સગસગેંતિ મેારયા ત્તિ.'—૧૧૩/૩૧

ગ્રીષ્મસમયે નગરસુંદરીઓ કપૂરરજથી શરીરે મર્દન કરે છે. ઠંડાં પાણીઓની પથારીઓ કરે છે કંઠમા પાટલનાં પુષ્પોની માળા પહેરે છે. મલ્લિકાના પુષ્પો વડે શોભા કરે છે સ્તન ઉપર મેાતીના હાર ધારણ કરે છે. સુંવાળા, ઝીણા, રેશમી કપડા પહેરે છે જળના ફુવારાનો આશ્રય લે છે. અને તાલવૃન્તના પવનથી તેમની લટો ચલાયમાન થાય છે. કપાળ પર ચંદનનો લેપ કરે છે ઝાડના શીતળ પલ્લવના બિછાના ઉપર સૂઈ જાય છે સ્વાધીન પતિવાળી પુરવરસુંદરીઓ પણ અસહ્ય તાપને કારણે જાણે વિરહસંતપ્ત હેાય તેવી જણાય છે

આ સ્વભાવસુંદર વર્ણન કવિ નીચેના શબ્દોમા રજૂ કરે છે—

'તમ્મિ ય કાલે પુરવર-સુંદરીઓ કઈસિયઓ અયહિલયઓ. કપ્પૂર-રેણુ-રય-ગુંડિયઓ સિસિર-પલ્લવત્થુરણઓ પાડલા-દામ-સણાહ-કંઠઓ મલ્લિયા-કુસુમ-સોહઓ પઓહર-વિમિય-મુત્તા-હારઓ કોમલ-તણુ-ખોમ-ણિવસણઓ ધારાહર-સંઠિયઓ તાલિયંટ-પવણ-ચુલિયાલયઓ વિઈણ્ણ-ચંદણ-ણિડાલિયઓ દીહર-ણીસાસ-ખેઈયઓ સાહીણ-દઈયઓ વિ ણજ્જઈ પિયયમ-વિરહાયવ-સંતાવ-તવિયઓ ત્તિ.' —૧૧૩/૧૦

પણ નિદાધના ત્રાસથી એકલા પ્રણુયી જીવડાં જ વ્યથિત નથી સર્પ, સિંહ, હાથી, ભેંસ, ડુક્કર, હરણ, મેાર, બગલો, દેડકા અને માછલા જેવા જુદા જુદાં સર્વ પ્રાણીઓ પણ ગ્રીષ્મના તાપથી વ્યાકુળ થાય છે તૃષા અનુભવે છે અને સુસ્તી પામે છે. આથી તેા કવિવર કહે છે—

'સો ણત્થિ કોઈ જીવો જયમ્મિ સયલમ્મિ જો ણ ગિમ્હેણ ।
સંતાવિઓ જહિચ્છં એકકં મોત્તું રાસહં ॥—૧૧૩/૯

એક રાસભ સિવાય સમસ્ત સંસારમા એવું કોણ છે જે ગ્રીષ્મથી વ્યાકુળ ન થતુ હોય ?

કવિ ગ્રીષ્મવર્ણનમાં રાસભને પણ નથી ભૂલ્યા. આ એક આશ્ચર્ય ઉપજાવે તેવી વાત છે. એવું કહેવાય છે કે, રાસભ તેા વૈશાખનંદન જ છે. તેથી તે ગ્રીષ્મથી અનુભવાતી વ્યાકુળતાથી મુક્ત રહે છે.

ગામની તરુણ યુવતીઓ દિવસનો મધ્યભાગ કષ્ટપૂર્વક કોઈ પણ પ્રકારે પસાર કરે છે, અને બપોર પછી ગામના તળાવમા પ્રવેશી સ્નાનસુખનો અનુભવ કરે છે અહી ગામડાનું તાદશ વર્ણન કરવામા આવ્યુ છે ગ્રામનિવાસી સ્ત્રીઓને સવાર–સાંજ ખૂબ જ કામ હોવાથી સ્નાનસુખનો અનુભવ કરવાનો સમય તો તેમને બપોરે જ મળે તે સ્વાભાવિક છે કવિ આટલી સૂક્ષ્મ છતા ખૂબ જ મહત્ત્વની વાતથી અજાણ્યુ નથી !

અન્યત્ર ગ્રીષ્મતાપનુ વર્ણન કરતા કવિએ મહેન્દ્રના મુખે કહેવડાવ્યું છે કે, ગ્રીષ્મકાળના મધ્યાહ્નને સૂર્યકિરણથી સુકાયેલા સરોવરના કાદવની અંદર, તરફડતી માછલીની જેમ કુવલયમાલા તારા (કુવલયચંદ્રના) વિરહના સંતાપથી શોષાતી અને આળોટતી આમતેમ ફરીને મૃત્યુ પામશે.

'ગિમ્હ–સમય–મજ્ઝણ્હ–દિણયર–કર–ણિયર–સુસમાણ–વિરલ–જમ્બાલોયર–કડુયાવય સહરુલ્લિય વ્વ તુહ વિરહ–સંતાવ–સોસિજ્જન્તી ઉવ્વત્ત–પરિયત્તયં કરેઊણ મરિહી વરાઈ કુવલયમાલા' —૧૬૧/૧૧

અહી કુવલયમાલાના વિરહાગ્નિ માટે આનાથી વધારે સારી બીજી કઈ ઉપમા પ્રયોજી શકાય ? આ સાભિપ્રાય ઉક્તિ દ્વારા કવિની સૂક્ષ્મ અન્વેક્ષણ શક્તિનો પણ ખ્યાલ આવે છે

ગ્રીષ્મઋતુના આ વર્ણનમાં શિશિરના બંધનથી મુક્ત એવો સૂર્ય સર્વ પદાર્થસમૂહને તપાવે છે એ વિગત પ્રકારાન્તરે અનેકવાર કહેવાઈ છે વળી ગ્રીષ્મકાલીન સૂર્યને બે–ત્રણવાર યમરાજા સાથે સરખાવવામા આવેલ છે અને ગરમીમા ઠંડી મેળવવા લોકો જળાશયમા અવગાહન કરે છે તથા આનંદક્રીડા કરે છે યુવતીઓ મોતીની માળા પહેરે છે વગેરે વિગતો પણ અનેકાનેકવાર નોંધીને કવિ પુનરુક્તિદોષ વ્હોરી લે છે જોકે, સૂર્ય પૃથ્વીને શેકે છે તે માટેની ઉપમાઓમા નાવીન્ય જરૂર છે જેમ કે, ગરમ રેતીમા જેમ ચણા શેકાય છે તેમ ગ્રીષ્મના મધ્યાહ્ન સમયે તપેલી અને ઊડેલી રેતી વડે સૂર્ય જીવોને શેકે છે યમપુરુષની જેમ સૂર્ય જીવસમૂહને સંતાપ આપે છે વગેરે—સાથે જ, ગ્રીષ્મમા અનુભવાતી પ્રચંડ ગરમીનો અતિરેક દર્શાવવાને માટે જ કવિ એકની એક વિગત પુન પુન. પ્રયોજતા જણાય છે અને તેથી જ તે પુનરુક્તિ સહૃદયભાવકને કઠતી નથી

ગ્રીષ્મ વિષે આટઆટલુ કહ્યા પછી પણ જાણે તેનો પૂર્ણપણે તાગ ન પામી શક્યા હોય તેમ તેઓ કહે છે—

'ઉગ્ગાઈ હસઈ ગાયઈ ણચ્ચાઈ ણીસસઈ જાઈ ધૂમાઈ ।
ઉમ્મત્તઓ વ્વ ગિમ્હો ણ યાણિમો કિં વ પડિવણ્ણો ॥'—૧૧૩/૫

જોકે, અહી એમ પણ કહી શકાય કે, 'કુવલયમાલાકહા' એ એક ચંપૂશૈલીની કથા છે તેથી જે ગદ્યમા કહ્યુ હતું, તે જ વાત કવિ પદ્યમા કરે છે અહી શુ વળગ્યું છે તેને ? એમ પોતાની મૂંઝવણ વ્યક્ત કરતા કવિ વ્યવહારના હાવભાવને કથામા પણ એટલી જ સરળતાથી યોજી દે છે

ગ્રીષ્મનો બફારો પૂરો થતા, વિરહવ્યાકુળ હૈયાંની પ્રિય એવી વર્ષાઋતુની સવારી આવી પહોંચે છે તેનુ વર્ણન કરતાં કવિ કહે છે—

'કોમલ–તમાલ–પલ્લવ–પુંજુવ્વેલ્લંત–કોમલચ્છાયા ।
કત્થઇ ગય–કુલ–સરિસા મિલંતિ મેહા ગયણ–મગ્ગે ॥
કત્થઇ વણ–સર–કિલમ–કાસ–મહલ–લગ્ગ–મઇલંગા ॥
વણ–મહિસ વ્વ સરહસં વિયરંતિ ય મેહ–સંઘાયા ॥
આણુમગ્ગ–લગ્ગ–ભંગુર–જરઠ–મહાપત્ત–પત્ત–સચ્છાયા ।
કરિ–મયર વ્વ સરોસા કત્થઇ જુજ્ઝંતિ વારિહરા ॥
પલઉવ્વેલ્લિર–હલ્લિર–સમુદ્દ–વેલા–તરંગ–રંગંતા ।
પવણ–વસુચ્છલમાણા કત્થઇ જલયાવલિ–ણિહાયા ॥
ડંડાહય–કુવિય–ભુયંગ–ભીમ–ભિંગંગ–સામલચ્છાયા ।
વિયરંતિ કત્થઇ ણહે અસુર વ્વ સકામિણો જલયા ॥'—૧૪૭/૧૪

વર્ષાસમયે કોમળ તમાલવૃક્ષના નીલ પાદડામાથી નીકળતી કોમળ છાયા જેવા અને કોઈક જગ્યાએ ગજસમૂહ જેવા મેઘ આકાશમાર્ગમા એકઠા થયા હતા કોઈક જગ્યાએ વન્ય સરોવરના કાદવ અને ઘાસથી મલિન થયેલ અગવાળી વનની ભેસો જેવા મેઘસમૂહો ઉતાવળથી વિચરતા હોય તેમ જણાતા હતા કયાક વળી વાદળો, ખરતા અને જીર્ણ થતા મોટા પાદડા જેવી કાંતિવાળા મકરહસ્તિ (દરિયાઈ હાથી) જાણે રોષે ભરાઈ યુદ્ધ કરતા હોય તેવા જણાતા હતા પ્રલયકાળમાં ઊછળતા, તોફાને ચડતા, સમુદ્રના મોજાઓની જેમ નાચતી અને પવનથી ઊછળતી હોય તેવી મેઘોની શ્રેણી કોઈક કોઈક જગ્યાએ જણાતી હતી, તો કયાક વળી દંડથી હણાયેલ કુપિત ભુજંગ જેવા ભયકર અને ભ્રમરના અંગ જેવી શ્યામલ કાંતિવાળા મેઘ કામી અસુરની જેમ આકાશમા વિચરતા હતા

પ્રસ્તુત મેઘવર્ણનમા મેઘને વનસ્પતિ સાથે સરખાવવામા આવેલ છે, તો વળી, રસનિષ્પત્તિ માટે મેઘને માનવો અને પશુ પ્રાણીઓ સાથે પણ સરખાવેલ છે માનવ અને પ્રકૃતિનુ આ સામ્ય ખરેખર બહુ રોચક લાગે છે

આ જ મેઘવર્ણનને આગળ વધારતા કવિ કહે છે કે, વર્ષાઋતુની નવીન શ્યામ મેઘમાળામા એકઠી થતી અને જુદી પડતી બગલાઓની શ્રેણી દ્વારા કપાલશ્રેણીની શોભા ધારણ કરતો, વીજળીલતા દ્વારા ત્રીજા નયનાગ્નિનુ અનુકરણ કરતો, ગર્જના દ્વારા ભયકર અટ્ટહાસ્ય કરતો તથા નર્તન કરતો અને ક્રીડામા તત્પર એવો મેઘસમૂહ જાણે મહાદેવના રૂપને પરાભવ ન પમાડતો હોય તેમ વર્તી રહ્યો હતો આ સુદર કલ્પનાને શબ્દદેહમા કડારતા, કવિ નોધે છે—

'અહિણવ–મલિણ–જલય–માલા–સંવલંતુવ્વેલ્લમાણ–બલાયાવલી–કય–કવાલ–માલાલંકારે
ઝત્તિ તઇય–ણયણગ્ગિ–વિલસંત–વિજ્જુલએ ગજ્જિય–ભીમટ્ટહાસ–ણચ્ચણાબદ્ધ–કેલી–વાવડ–
–હર–રૂવ–હરે મેહ–સંઘાએ. '—૧૪૮/૬

અહી કવિની સૂક્ષ્મ નિરીક્ષણશક્તિનો પરિચય મળે છે. સામાન્યજનને થયેલ મેઘદર્શન અને કવિને થયેલ મેઘદર્શનમા કેટલો તફાવત છે તેનો આપણને ખ્યાલ આવે છે.

મેઘવર્ણનની સમાપ્તિ કરતાં કહ્યું છે કે—

'[illegible]–[illegible]–[illegible]–બીમ–[illegible] ।
મેહાણ [illegible] વ કો ચુક્કઈ [illegible] પંથિઅ ॥'—૧૪૮/૯

કાળા, વીજળીઓથી ઉજ્જ્વળ અને ગર્જનાથી ભયંકર નાહલાઓ સદૃશ જેવા મેઘના માર્ગમાંથી કોઈ બચી શકતું નથી. અહીં શ્લેષોપમા દ્વારા મેઘને ભયંકર રાક્ષસ સાથે સરખાવવામાં આવેલ છે. આમ કવિએ અવનવીન ઉપમાઓ પ્રયોજીને વર્ષાકાલીન મેઘનું ખૂબ સુંદર વર્ણન પ્રસ્તુત કર્યું છે.

આ પછી, વર્ષાસમયે ફૂંકાતા પવન અંગે તેઓ જણાવે છે કે, આ સમયે નવીન પાકતા આંબાની ફેલાતી ગંધવાળો પવન ધમધમ કરતો વનમાં ફૂંકાય છે પ્રથમ વર્ષા થતા પૃથ્વી અને જળનો સંગમ થવાથી માટીની સોડમવાળો અને ભેંસોને મદમત્ત કરાવનાર સુગંધી પવન વાય છે. ધૂળ અને કદંબના પુષ્પના પરિમલથી પરિપ્લુત થયેલી પાકી ગંધવાળો અને નસોરામાં ભરાઈ જતો ઠંડો પવન વિચરે છે

'[illegible]–[illegible]–[illegible]–ગંધ–પસરંત–પરિમલુગ્ગારઓ ।
વિયરઈ વણંતરેસું કત્થઈ પવણો ધમધમેંતો ॥
પઢમોવુટ્ઠ–મહીયલ–જલ–સંગમ–સંજણંત–ગંધડ્ઢો ।
વાયઈ સુરહી પવણો મય–જણઓ મહિસ–વંદ્રાણં ॥
ધૂલી–કયંબ–પરિમલ–પરિપ્લુય–જરઠાયમાણ–ગંધિલ્લો ।
સિસિરો વિયરઈ પવણો પૂરંતો ણસિરા–વિવરે ॥'—૧૪૭/૨૧

કવિએ કરેલું, વર્ષાકાલીન પવનનું આ વર્ણન ખૂબ જ તાદૃશ છે 'માટીની સોડમવાળો' અને 'ભેંસોને મદે ચઢાવનાર' જેવાં વિશેષણો કવિની રસિકતા અને અન્વેક્ષણ શક્તિના પરિચાયક છે.

વળી આ સમયે કઠોર સ્પર્શવાળા પવનના વેગથી કંપી ઉઠેલી પાંખોવાળા કાકાકૌઆ પક્ષીઓ મુખમા નાની સળીઓ સહિત નૃત્ય કરે છે અને મેઘગર્જનાના શબ્દની આશંકાથી રાજહંસો માનસ સરોવર તરફ પલાયન કરે છે ગ્રીષ્મતાપથી બળેલીઝળેલી સૃષ્ટિ ઉપર જે આહ્‌લાદક વૃષ્ટિ થાય છે, તેનું ખૂબ જ સ્વાભાવિક વર્ણન કરતા કહેવામા આવ્યું છે કે,

'અંધારિય–દિસિચક્કં વિજ્જુજ્જલ–વિલસમાણ–ઘણ–સદ્દં ।
મુસલ–સમ–વારિ–ધાર કુવિય–કયંત વ કાલ–મણું ॥'—૧૦૬/૧૧

ચારે તરફ ઘોર અંધકારમા વીજળીના ચમકારા થવા લાગ્યા. મેઘારવના ગડગડાટ શબ્દ સંભળાવા લાગ્યા, અને કોપાયમાન કૃતાન્તની જેમ કાળમેઘ મુસલાધાર વરસવા લાગ્યો મનોહર કાંતિવાળા વર્ષાસમયને અહી 'મુસલસમ' કહેતા કવિ પોતાના લૌકિક જ્ઞાનને પણ દર્શાવે છે.

વૃષ્ટિ થતા, વાદળો ગર્જના કરે છે, મયૂરો નાચે છે, વીજળી ચમકે છે, બગલાઓ વૃક્ષની ટોચે બેસે છે, બળવાળા વૃષભો ડેંકારવ કરે છે, તથા નવીન કોમળ અંકુરો જમીનમાંથી બહાર ફૂટે છે. મેઘને જોઈ આનંદિત થયેલ મોર પર્વતનાં શિખરો અને ગુફાઓમા

નૃત્ય કરે છે. ચકલાં પોતાની ચાંચથી બનાવેલ ઘરની અંદર પોતાના માળા તૈયાર કરે છે. બપૈયા 'જલજલ' અવાજ કરે છે. સર્પ ધાન્યો નીપજે છે. ઉત્તમ જાતિની ડાંગર વૃદ્ધિ પામે છે. ધોળા લાંબી શેરડીનાં વનો વધે છે. લાલ કમળનાં વનો ખીલી ઊઠે છે. આ નયન-રમ્ય વર્ણન કવિના શબ્દોમાં જ જોઈએ તો,

'ગજ્જંતિ ઘણા ઘુમ્મંતિ બરહિણો વિજ્જુલા વલવલેઇ ।
કક્ખાગમે ય જલયા—'—૧૦૧/૧૯

'ઉબ્ભિજ્જંતિ ણવ-કોમલ-કંદલ-ખ્રિયાવઠ્ઠે ઘુમ્મંતિ બરહિણો ગિરિવર-વિવર-સિહરેસુ .....ણિય-ચંચુવિરઇય-ઘરોયરે સંઠિય ચડય. .....જાઇ જાઇ તિ વાહરંતિ બપ્પીહય-કુલા ય.'—૧૪૭/૨૫

પ્રકૃતિ ઉપરના વર્ષાના પ્રભાવને દર્શાવ્યા બાદ હવે, કવિએ વર્ણવેલ માનવજીવન ઉપરની અસર જોઈએ તો જણાય છે કે, પ્રથમ વૃષ્ટિ થતા લોકો આકુળવ્યાકુળ થવા લાગ્યા પાણીની પરબોના મંડપો છોડાવા લાગ્યા મુસાફરો ઘરે પાછા વળવા લાગ્યા. ખેડુતો હળ અને ખેતીના સાધન તૈયાર કરવા લાગ્યા ભાગવતો માટીનાં ઘરેણાં બનાવવા લાગ્યા સાધુમહારાજો ચોમાસામાં એક સ્થળે વાસ કરવા લાગ્યા ગોપિકાઓ ખીલેલા નીલકમળના કર્ણભૂષણો પહેરવા લાગી આ અંગે કવિ નોધે છે કે,

'આઉલીહોંતિ જણવયા. સજ્જંતિ પવા-મંડવા. હલ-લંગલ-વાવડ હલિયા. ણિયત્તંતિ પંથિયા. .....કીરંતિ મટ્ટિયા-ગહણંઇ ભગવેહિં.'—૧૪૭/૨૬

અહીં કવિએ ક્યાંક પદ્યમા સમાસયુક્ત શૈલીથી અને ક્યાંક ગદ્યમા લયયુક્ત નાની નાની ગદ્યપંક્તિઓથી વર્ણન કર્યું છે તેથી આપણને પદ્યની સાથે સાથે ગદ્યમા પણ ભાવાભિવ્યંજના પ્રાપ્ત થાય છે વર્ષાસમયના આ વર્ણનમાં કવિની અવલોકનશક્તિનો પણ આપણને ખ્યાલ આવે છે

વરસાદમા સંરક્ષણાર્થે બધા ઘર સરખું કરાવે તે વાતની પુનરુક્તિ કર્યા બાદ કવિ કહે છે—

'ણવ-પાઉસમ્મિ પત્તે ધારાહય-ધીરણેહિં તૂરંતો ।
કો વ ણ કરેઇ ગેહં એક્ક ચ્ચિય કોઇલા મોત્તું ॥'—૧૪૭/૩૦

અહીં કોકિલા પરભૃતિકા છે એ વાત કવિ કેટલી સહજ રીતે કહી દે છે! ખરે જ, કવિની રજૂઆત ખૂબ સુંદર અને આકર્ષક જણાય છે.

વર્ષાઋતુની શરૂઆતમા શ્યામ મેઘ સર્વત્ર વ્યાપ્ત હોય તે વખતે હૃદયમાં દાક્ષિણ્યવાળી કોઈ પણ વ્યક્તિ પ્રિયજનનો ત્યાગ કરતી નથી. આથી તો કવિ કહે છે કે,

'ઇય ણવ-જલહર-માલા-મુહલ-મિલંતેહિં કો ણ જૂરવિઓ ।
તવ-સંજમ-ણાણ-રયં સાહું-જણં ણવર મોત્તૂણં ॥'—૧૪૮/૫

નવીન મેઘમાળાના ગર્જારવથી, તપ, સંયમ અને જ્ઞાનમા અનુરક્ત સાધુઓ સિવાય, કોણ નથી ઝૂરતું?

પ્રમદાજનપ્રિય એવી આ ઋતુમાં યુવક-યુવતીઓની પ્રવૃત્તિ આમ કવિ કહે છે કે, આ ઋતુમાં નાનાં કોમળ કમળો વડે પોતાની બાહુલતાને અલંકૃત કરી તથા ઉજ્જવળ વલયોની શ્રેણી ધારણ કરી, તાલ દેવાને કારણે ખણખણ અવાજ કરતી યુવાન યુગલોની રાસમંડળીઓ ગામના આંગણામાં એકઠી થઈ લીલા કરે છે અને પ્રોષિતભર્તૃકાઓ પતિના આવવાના દિવસની હંમેશાં ગણતરી કરે છે.

આટલું કહ્યા પછી પણ નવીન વર્ષાઋતુની વીજળીના વિલાસ જેવો પ્રેમ ચંચળ હોય છે, એ ઉપદેશ આપવાનું કવિ ચૂકતા નથી.

'નવ-પાઉસ-જલહર-વિજ્જુ-વિલસિયં ચેય હય-પેમ્મં ॥'—૨૬૫/૮

વર્ષાસમયની પ્રકૃતિ અને લોકપ્રવૃત્તિના વર્ણનમાં કવિ મેદાન મારી ગયા છે એમ લાગ્યા વિના રહેતું નથી જોકે, પ્રોષિતભર્તૃકાનું ચિત્ર પુનરાવર્તિત થયું છે પણ તે મનોરમ હોવાની સાથે સાથે કવિગત શૈલીની દૃષ્ટિએ પણ ખૂબ મહત્ત્વનું છે.

આવી સોહામણી વર્ષા પછી નવવધૂ જેવી રૂપરમ્યા, વિકસિત કમળ જેવા સુંદર વદનવાળી, ઉન્મત્ત હંસોના કલરવરૂપી નૂપુરઝંકારથી રમ્ય જણાતી અને પાતળી શરીરલતાથી શોભતી શરદઋતુ આવે છે

શરદઋતુમા બધું જ સફેદ સફેદ દેખાય છે.

'અહ ધવલ-કાસ-કુસુમો ણિમ્મલ-જલ-જલય-રેહિર-તરંગો ।
સરએણ વિણિમ્મવિઓ ફલિહ-મઈઓ વ્વ જિયલોઓ ॥'—૪૬/૫

શરદઋતુએ જીવલોકને કાશ જાતિના ફૂલો જેવો ઉજ્જવળ, નિર્મળ જળ અને શુભ્ર વાદળોના તરંગની શોભાવાળો તથા સ્ફટિકરત્નમય હોય તેવો બનાવ્યો છે.

કાલિદાસના 'ઋતુસંહાર'મા આ જ ભાવને વર્ણવતા કહેવાયું છે કે,

'કાશૈર્મહી શિશિરદીધિતિના રજન્યો
હંસૈર્જલાનિ સરિતાં કુમુદૈ: સરાંસિ ।
સપ્તચ્છદૈ: કુસુમભારનતૈર્વનાન્તા:
શુક્લીકૃતાન્યુપવનાનિ ચ માલતીભિ: ॥'—ઋતુ ૩/૨

આપણા કવિ આગળ કહે છે કે, ચન્દ્રની જ્યોત્સ્ના, ખીલેલા પુષ્પોની સુગંધ, નવપલ્લવિત લીમડાના વૃક્ષો, ઊગેલા અનાજના છોડ, બળદોના અવાજ વગેરે વડે શરદઋતુ મનોહર લાગે છે શરદાગમનથી પૃથ્વી હર્ષિત થઈ ઊઠી છે એમ કવિ કહેવા માગે છે

શરદઋતુમા વારિધારા ક્ષીણ થાય છે મેઘમાલા પૂર્ણચંદ્રથી શોભે છે તે ચંદ્રનું પ્રતિબિંબ સરોવરમાં પડે છે, જેથી સરોવર મનોરમ લાગે છે તેનુ જળ પ્રિયાનાં સ્વાભાવિક, ઉજ્જવળ, ચપળ અને સ્વચ્છ વચનો જેવું જણાય છે. શરદનાં સૂર્યકિરણોના સ્પર્શથી કમળ વિકસિત થાય છે. આથી તો દઢવર્મા રાજાને આશ્રિતજનરૂપી કુમુદવન માટે શરદઋતુ જેવો કહ્યો છે.

વળી આ ગાથામાં,
'રેહંતિ હંસ-મંડલિ-મુત્તાહલ-માલિયા-વિભૂસાઓ ।
આવણ્ણ-પઓહરાઓ પરિયણ-વઇયાઉ વ ણઈઓ ॥'
રેહંતિ વણે કાસા જલમ્મિ કુમુયાઈં ણહયલે મેહા ।
સત્તચ્છયાઈં રણ્ણે ગામેસુ વ કુલ્લ-ણીયાઈં ॥'—૧૦૩/૧૨

હંસોની મંડળીરૂપી મુક્તાફળની માળાથી વિભૂષિત તથા પાસે આવેલા વાદળારૂપી પરિજનથી વીંટળાયેલી નદીઓ શોભી રહી છે વનમા કાસ નામનું ઘાસ, જળમા રાત્રિવિકાસી કમળ, આકાશમા મેઘ, અરણ્યમા સપ્તચ્છદ વૃક્ષો તથા ગામમા કરેણુ અને કદબવૃક્ષો શોભી રહેલા છે વગેરે—

વળી, શરદકાળની રાત્રે આકાશરૂપી સરોવરમા તારારૂપી કુમુદથી શોભિત, જ્યોત્સનારૂપી જળથી વ્યાપ્ત, અધકારરૂપી સેવાળમા ચંદ્ર જેવુ તે (વિમાન) શિખાસહિત ભમતું શોભતુ હતું.

'ગયણ-સરે તારા-કુમુય-મંડિએ દોસિણા-જલુપ્પીલે ।
સેવાલં પિવ તિમિર સસિહ સો સહઈ ભમિઊણ ॥'—૨૩૮/૧

સરોવરને શરદકાલીન આકાશરૂપે વર્ણવતા કવિનું કૌશલ અહીં અછતુ નથી રહેતું આ વર્ણનમા કવિએ આકાશ-સરોવર, તારા-કુમુદ, જ્યોત્સ્ના-જળ, અધકાર-શેવાળ જેવા રૂપકો પ્રયોજીને એક સાગરૂપક રજૂ કર્યું છે, જે તેમની અલકારનિપુણતા દર્શાવે છે.

તત્કાલીન પ્રકૃતિના આધારે કવિએ કરેલી ઉત્પ્રેક્ષાઓ તો જુઓ :

'કાસ કુસુમેહિં પુહઈ ગયણં તારાહિં હસઇ અણ્ણોણ્ણં ।
દટ્ઠૂણ સરાઈં પુણો કુમુએહિં સમં પહસિયાઈં ॥
જાયમ્મિ અડ્ઢરત્તે ણલિણી-મહિલાયણે પસુત્તમ્મિ ।
રુક્ખ-તરૂહિં હસિજ્જઇ જત્તેણ સહ સંગયા જોણ્હા ॥
તેલ્લોક્ક-મથણીએ જોણ્હા-તક્કેણ અદ્ધ-ભરિયાએ ।
દીસંતિ મહિહરિંદા દેવિ કિલાડ વ્વ તરમાણા ॥'—૨૩૮/૩

ખીલેલા કાશપુષ્પો દ્વારા પૃથ્વી આકાશને અને ચમકતા તારા દ્વારા આકાશ પૃથ્વીને એમ પરસ્પર હસતા હતા રાત્રિવિકાસી કુમુદ સરોવરને અને સરોવર કુમુદને એમ પરસ્પર હસતા હતા નલિનીરૂપી સ્ત્રીવર્ગ સૂઈ ગયો ત્યારે અર્ધરાત્રિએ જ્યોત્સ્નાને જળ સાથે સગત થયેલી જોઈને ખીલેલા વૃક્ષો હાસ્ય કરતા હતા ચદ્રની જ્યોત્સ્નારૂપી છાશથી અડધી ભરેલી, ત્રિલોકરૂપી મથન કરવાની દોણીમા તરતા માખણ જેવા પર્વતો શરદરાત્રે દેખાતા હતા અહી અલકારોમા નિત્યના જીવનનો સસ્પર્શ છે

આટલાથી કવિને સતોષ થતો નથી. તેથી તેઓ શરદ્ચદ્રની જ્યોત્સ્ના માટે નવનવીન કલ્પનાઓ કરતા કહે છે કે, શરદ્ચદ્રની જ્યોત્સ્ના પર્વતના શિખરોમાં જાણે વૃદ્ધિ પામતી હોય, જળતરંગોમાં વિસ્તાર પામતી હોય, કાશકુસુમો સાથે હાસ્ય કરતી હોય, ધ્વજપટ પર હીંચકા ખાતી હોય, ઉજ્જ્વળગૃહો પર સૂઈ ગઈ હોય, ઝરૂખા અને

ગવાક્ષમાં ફેલાતી હોય, સમુદ્રતટ પર દોડતી હોય, અને તેનાં મોજાંઓની જેમ ઉછળતી હોય તથા ચંદ્રકાન્ત મણિથી બનાવેલી નીકની નળીના મુખમાંથી અમૃતજળ ટપકતું હોય તેવી લાગે છે.

આ કલ્પનાની મનોરમતાનો ખ્યાલ તો કવિના શબ્દો દ્વારા જ આવી શકશે જુઓ—

તઓ સરય–સમય–સસિ–દોસિણા કેરિસા મએ વિયપ્પિયા હિયએણં :—

'......વડ્ઢઇ વ ધવલહર–સિહરેસુ, વિજ્જાહરિજ્જઇ વ જલ–તરંગેસુ, હસઇ વ કાસ–કુસુમેસુ, અંદોલઇ વ ધયવડેસુ, વિલસ્સઇ વ ધવલ–ઘરેસુ, પસરઇ વ આલયવક્ખએસુ, ધાવઇ વ વેલાવડેસુ, વગ્ગઇ વ સમુદ્–કલ્લોલેસુ, ઝિવડઇ વ સસિમણિ–મય–ઘડિય–પણાલ–મુહ–ગલિયામય–જલં વ ત્તિ'—૨૩૮/૬

શરદાગમનથી પૃથ્વી હર્ષિત બને છે. ગામડાઓ પણ શરદઋતુમાં મનોહર લાગે છે બળદો ડેંકારવ કરે છે દરિદ્ર ખેડૂતો ઘેર અનાજ આવવાની આશાથી સંતુષ્ટ થાય છે આવા આહ્લાદક સમયે નટો, ભવાઈ કરનારાઓ, મુષ્ટિયુદ્ધ કરનારાઓ તથા ચારણસમુદાય ગામડે ગામડે ફરી ખેલ કરે છે લોકો પણ મત્તપ્રમત્ત બની નૃત્ય કરે છે અને શરદપૂર્ણિમાનો ઉત્સવ ઊજવે છે

'......ગામા સરયમ્મિ રમણિજ્જા ॥
નિપ્ફણ્ણ–સવ્વ–સાસા આસા–સંતુટ્ઠ–દોગ્ગય–કુડુંબા ।
ઢેક્કંત–વસહ–રુઈરા સરયાગમ–મુદ્દિયા પુહઈ ॥
તઓ એયં ચ એરિસં પુહઈ
અવયાઈઊણ પરિતુટ્ઠા ણડ–ણટ્ટ–મુટ્ઠિય–ચારણ–ગણા
પરિબ્ભમિઉં સમાઢત્તા'—૪૬/૭

તથા,

'એરિસે ય સરય–કાલે મત્ત પમત્તો ણચ્ચિરે જણવએ પુણ્ણમાસીએ મહંતે ઊસવે વટ્ટમાણે.........'—૧૦૩/૧૪

કવિએ કરેલ આ વર્ણનમા ગ્રામીણજીવનની ઝાંખી થાય છે.

શરદઋતુનો ચાંદલિયો, મદથી સુગંધિત સમીર અને તરંગિત થતા કમળતળાવો—આ બધી જ વિગતો પ્રેમની લાગણીને ઉત્તેજિત કરે એ સ્વાભાવિક છે, પણ કવિએ તેના પર ખાસ ભાર મૂક્યો નથી

શરદઋતુના પગલે પગલે આવે છે હેમંત હેમંત એ શિયાળાની શરૂઆતનો કાળ છે તે સમયનુ વાતાવરણ ખુશનુમા અને આહ્લાદપ્રદ હોય છે પરંતુ કોણ જાણે કેમ આપણા કવિને હેમંતથી બહુ આકર્ષી શકી હોય તેમ જણાતું નથી. કથારંભે મહાવીર ભગવંતને ઋતુલક્ષ્મીરૂપી અંજલિ અર્પણ કરતી વખતે જ તેનો વિશેષતયા ઉલ્લેખ થવા પામ્યો છે, જેની નોંધ આગળ લેવામાં આવી જ છે. હેમંતનો આ પરિસીમિત પરિચય સ્વયંસંપૂર્ણ હોય એવું પ્રથમ નજરે જણાય, પરંતુ તેમાં ધાન્યોને કારણે થતી શોભાની અભિવૃદ્ધિની વિગત, જે ખાસ નોંધનીય કહી શકાય, તેનો જ ઉલ્લેખ નથી. સમગ્ર કથાગ્રંથમાં બીજા પણ બેચાર સ્થળે હેમંતઋતુના સામાન્ય ઉલ્લેખો પ્રાપ્ત થાય છે ખરા, પણ તેમાં નથી

કવિપ્રતિભા ઝળકી ઊઠી છે, જેથી ઋતુઆસ્વાદ કરવાનો વાચકને મોકો મળતો. તેથી તે સર્વ અહીં અનિર્દિષ્ટ જ છે. અન્ય ઋતુઓને ખૂબ અભિનિવેશપૂર્વક વર્ણવતા કવિ સુંદર અને મનોરમ એવી હેમંતને પૂરતો ન્યાય આપી શક્યા નથી એ ખરેખર ખૂબ આશ્ચર્યપ્રદ જણાય છે

હેમંત વિદાય પામતા, શિશિરાગમન થાય છે આ સમયે રાત્રિઓ લાંબી હોય છે દિવસો જલદી આથમી જાય છે, અને ચંદ્રકિરણો દુઃખ આપે છે

'દીહરી હોંતિ ણિસાઓ, ઝત્ત ચોલેંતિ વાસરા, દૂહવીહોંતિ ચંદ-કિરણાઈં'.—૧૬૯/૧૪

તથા

'ઘણ-બંધણ-પરમુક્કો તુલગ્ગ-લગ્ગો ય પત્ત ધણુ વંસો ।
ઉઇ સૂરો સૂરો ઇવ અહ જાઓ મઉલિય પયાવો ॥'—૧૬૯/૧૮

વાદળોના બંધનમાથી મુક્ત થયેલો, તુલા રાશિ પાર કરી ધન રાશિમા પ્રવેશેલો, અને ઝાંખા પડેલા તેજવાળો સૂર્ય ગાઢ બંધનમાથી (કારાવાસમાથી) મુક્ત થયેલ, સ્વૈરવિહારી, વાસનુ ધનુષ્ય ધારણ કરતા, તથા ઝાંખા પડેલા પ્રતાપવાળા શૂરવીરના જેવો થઈ ગયો છે અહી સૂર્યને શૂર સાથે સરખાવતા કવિ સ્વવૈદગ્ધ્યનો પરિચય કરાવે છે વાસ્તવિકતાની સાક્ષાત્કાર રજૂઆત કરવામા તેઓ કેવા કુશળ છે, તેનો આપણને આ દ્વારા સહેજે ખ્યાલ આવી જાય છે

વળી, આ ઋતુમા બધા ધાન્ય છૂંગા પાડીને ફોતરા કાઢી નખાય છે ખજૂરના વૃક્ષોને સાર જેવા અંકુર ફૂટે છે પ્રિયંગુલતાઓને મંજરી ફૂટે છે લોધ્રની વેલડીઓ ખીલે છે તિનકમંજરી વિસ્તાર પામે છે મધુર મકરંદનો રસ ઝરે છે મલ્લિકાની સુગંધ મહેકે છે તેના તો કવિ દઢવર્મા રાજાને પોતાની સ્ત્રીરૂપી કુંદલતિકા માટે શિયાળા જેવો કહે છે—૯/૭

આ ઉપરાત, કવિની વર્ણનશક્તિની પરિચાયક એવી નિમ્નોક્ત ગાથા કેટલી સુંદર છે!

'હિમ-સત્તુ-ણિહય-સીસં સયલં દટ્ઠૂણ કાણણં સહસા ।
સિય-કુસુમ-દસણ-સોહં ખલો વ્વ કહ વિહસિઓ કુંદો ॥'—૧૬૯/૨૫

હિમરૂપી શત્રુ વડે હણાયેલા શીર્ષવાળા સમગ્ર વનને જોઈને શ્વેત પુષ્પરૂપી દાંતની શોભા ધારણ કરતો બટમોગરો દુર્જનની જેમ હસે છે અહી કવિ પુષ્પમંજરીરહિત વનને, હણાયેલ માથાવાળા મનુષ્ય સમાન કહે છે, તે દ્વારા કેટકેટલુ વ્યંજિત કરે છે?! આ જ ગાથાના 'ખલો વ્વ' એ શબ્દો પણ શુ ઓછા વ્યંજનાસભર છે?! આમ કવિની શૈલીની દૃષ્ટિએ આ એક ઉત્તમ ગાથા છે પણ પ્રશ્ન માત્ર એ ઉપસ્થિત થાય છે કે કવિ શિયાળામા મોગરાનુ અસ્તિત્વ સ્વીકારે છે જે આપણા અનુભવની વિરુદ્ધ જણાય છે

શિયાળાના પવનથી નિર્મળ જળના હાલતા મોજાઓની રચના વડે મનોહર તથા તેમા વિચરતા મત્સ્યોના પુચ્છના અફળાવાથી ઊછળતા અને મોતીની કાંતિ જેવાં જલબિંદુઓથી સરોવર અલંકૃત જણાય છે. તે વર્ણવતા કવિ કહે છે—

'સિસિર-પવણ-જણિય-વિમલ-જલ-પહલ્લમાણ-વીઈ-તરંગ-ભંગ-ભંગુર-વિયરંત
મચ્છ-પુચ્છચ્છડાઉચ્છલંત-મુત્તાહલ-રુઇર-જલ-લવાલંકિય-દીસંતિ સરવર'—૧૬૯/૩૨

કવિની આ કલ્પના બહુ જ સુંદર છે. તે દ્વારા કવિ પ્રકૃતિના એક પાસારૂપ સરોવરનું મનહર ચિત્ર ઊપસાવે છે.

અતિશય ઠંડીને કારણે મુંઝાવતી આ શિશિરશ્રી પ્રત્યેના મનુષ્યના પ્રતિભાવોનું મનોરમ આલેખન કરતાં કવિ કહે છે—

'પરિહરિજ્જંતિ જળાસયઇં, ખિવિજ્જંતિ મુત્તાહાર–લટ્ઠીઓ,
સિઢિલિજ્જંતિ હમ્મિય–તલાઇં, અણાયરિજ્જંતિ ચંદણ–પંકયઇં, પિપ્પંતિ રલ્લયઇં,
સંગહિજ્જંતિ ઇંધણઇં, વિરઇજ્જંતિ વેણીઓ, મક્ખિજ્જંતિ મુહઇં, અંજિજ્જંતિ
અચ્છિરત્તઇં, પિયંસિજ્જંતિ કુપ્પાસયઇં.'—૧૯૯/૧૪

આ ઋતુમાં જળાશયોનો ત્યાગ કરાય છે; મોતીના હારની સેરો શરીર ઉપરથી કાઢી નખાય છે; મકાનની અગાસીઓ વપરાતી બંધ થાય છે; ચંદનવિલેપનનો અનાદર કરાય છે; માલકાકડીનો ઉપયોગ કરાય છે; ઈંધણાંનો સંગ્રહ કરાય છે; વેણીઓ રચાય છે; મુખ ઉપર સ્નિગ્ધ પદાર્થ લગાડાય છે; આંખો અંજાય છે; ઠંડી ન લાગે તે માટે કંચુક પહેરવામા આવે છે; વગેરે—શિશિરકાલીન લોકોની સ્વાભાવિક પ્રવૃત્તિઓનું આ વર્ણન કવિપ્રતિભાનો સુંદર નમૂનો પૂરો પાડે છે

શિશિરની આ કારમી ઠંડીથી ગૃહસ્થો તો ઘરનાં બારીબારણાં બંધ કરીને, ગરમ કપડાં પહેરીને એમ અનેક પ્રકારે પોતાનું રક્ષણ કરવા સમર્થ છે. પ્રમદાજનપ્રિય એવી આ ઋતુમાં પ્રેમીયુગલો પ્રેમસમાધિમાં લીન બને છે. પણ બિચારા પથિકોનું શું ? તેઓ તો—

'વિરહ–ભુયંગેણ હઓ ખંડાખંડિ કઓ વ સિસિરેણ ।
એસો પસુ વ્વ પહિઓ પચ્ચઇ અગ્ગિમ્મિ રયણીએ ॥'—૧૯૯/૨૦

વિરહરૂપી ભુજંગથી હણાયેલા પથિકો શિયાળાની રાત્રીમાં ટુકડેટુકડા કરાયેલા અને અગ્નિમાં શેકાતા પશુની જેમ કામાગ્નિમા શેકાય છે.

પથિકોનું આવું સામાન્ય વર્ણન કર્યા પછી તેને વિગતે વર્ણવતાં કવિ કહે છે—

'ણિવત્તંતિ ણિવય–દઇયા–ણિયંબયડ–બિબ–પઓહરુમ્હા–સુહઇં સંભરમાણ પહિય ત્તિ.'—૧૯૯/૧૭

તથા,

'અવસ્મિ તમ્મિ કો વા ણ ભરઇ ઘણિઓવઊહણ–સુહાણં ।
ણણંકુસ–ઉલ–અક્કે એકકે પર સાહુણો મોત્તું ॥'—૧૯૯/૨૮

તે પછી, ઠંડીમાં સંરક્ષણાર્થે અંગોપાંગ સંકોચી રાખેલ મુસાફરનું વર્ણન કરતા, કવિ કહે છે કે, કેટલાક મુસાફરો પોતાનાં બે હાથનાં વસ્ત્રો બનાવેલા દેખાય છે. તેમના પગમા કારો પડેલી હોય છે અને તેઓ દાંતની વીણા વગાડતા હોય છે. કોઈક આંખમાંથી પાણી ગળતાં તે સાફ કરી ઉતાવળથી પોતાના હાથને વાળી લે છે. કોઈક લાંબા વખતે બંધુ મળ્યો

હોય તેમ ધર્મ-તાપણીનું સેવન કરે છે. આ વિગત કવિના જ શબ્દોમાં જોઈએ તો—

'દીસંતિ કે વિ પહિયા કર-જુયલ-ણિયંસણા ક-ડિલ-પાયા ।
ગોસે મગ્ગાલગ્ગા વાએંતા દંત-વીણાઓ ॥
બાહોગલંત-ણયણા રહસુવ્વેલ્લંત-બાહુલો કેઈ ।
થિર-હિટ્ટક-બંધવં પિવ ધમ્મગ્ગિં કહ ણ મલ્લીણા ॥'—૧૬૯/૨૧

અહીં એ હાથનાં વસ્ત્રો, પગની ફાટો અને દંતવીણાંના વર્ણનમાં અત્યંત સ્વાભાવિકતા દષ્ટિગોચર થાય છે, તો આંખમાંથી પાણી ગળે એ વિગત અને હાથને તરત જ પાછો વાળી લેવાની ક્રિયાનું વર્ણન પણ એટલું જ તાદશ નથી શું ? વળી, લાંબા વખતે મળેલો બંધુ જેમ પ્રિયતર લાગે છે તેમ ઠંડીને કારણે ઉષ્માપ્રદાત્રી તાપણી પ્રિય લાગે છે, એ કલ્પનામાં પણ કવિસૂઝ અછતી નથી રહેતી.

સમાજના અલગ અલગ સ્તરના લોકોનું શિશિરકાલીન આચરણ કેવું હોય છે ? કોણ, ક્યાં, કેવો આશ્રય લઈને રહે છે, તે વર્ણવતાં કવિ કહે છે કે, શ્રીમંત યુવાનો કાલાગરુ, કુંકુમ, કેસર અને સુગંધીવાળા શયનમાં રહે છે. વટેમાર્ગુઓ ધર્મ-અગ્નિ સળગાવીને તાપણી કરવામાં રોકાયેલા હોય છે. વૃદ્ધો દેહ ઉપર માત્ર જૂની ફાટેલી કંથા ધારણ કરીને રહે છે. ખેડૂતોને ઘાસ, પલાલ, ખળાનું જ એકમાત્ર શરણ છે. દુર્ભાગી ગૃહિણીઓ ખોળ અને તેલથી જીવનનિર્વાહ કરે છે, અને જૂનાં વસ્ત્રો પહેરે છે. દરિદ્ર બાળકો બકરીની લીંડી અને છાણાં લાવી તાપણી કરે છે. સાધુઓને પણ ઠંડી સહન કરવી જ પડે છે કવિના શબ્દોમા આ વર્ણન વધારે સજીવ થઈ ઊઠશે—

'તમ્મિ ય કાલે કો કત્થ સમલ્લીણો ત્તિ. કાલાયરુ-કુંકુમ-સુગંધ-સયણોયરેસુ-ઈસર-જુવાણયા, ધમ્મગ્ગિ-ધમણ-પયાવણ-તપ્પરા પંથ-કપ્પડિયા, જર-અંબર-કંથા-મેત્ત-દેહયા જુણ્ણ ધમ્મિયા, તણ-પલાલ-ખલ-એકક-સરણા કાસયા, ખલ-તિલ-કંથા જીવણાઓ દુગ્ગય-ઘરિણીઓ, મુમ્મુર-કરીસગ્ગિ-સમાકડ્ઢણ-વાવડઈ દરિદ્-ડિંભરૂવઈં, ઘોર ઘણવટ્ટ-કવત્ત-વચ્છયલ-સંપુડ-સુહ-પસુત્તઈં પુઅંડ-મંડલઈં ત્તિ'—૧૬૯/૨૯

અહીં શિશિરકાલીન સમાજનું હૂબહૂ ચિત્ર ઉપસ્થિત થાય છે. કવિ દ્વારા દરેક વર્ગના આશ્રયનું જે વર્ણન કરવામાં આવ્યું છે, તે પણ વાસ્તાવિક જણાય છે. બાળકો, વૃદ્ધો અને મુનિઓ—દરેકને ઠંડીનો સામનો કરવો જ પડે છે. તેથી કવિ કહે છે—

'સિસિરેણ કો ણ ખવિઓ સિસિર-પવાયંત-મઉય-પવણેણ ।
પર-મંસ-પિંડ-પુટ્ઠે-જંબુય-સુણએ પમોત્તૂણ ॥'—૧૭૦/૪

કવિએ કરેલ શિયાળાનું આ વર્ણન વિસ્તૃત જરૂર છે પણ એકવિધ નથી. સમાજના જુદા જુદા વર્ગની શિશિરકાલીન અવસ્થાનું યથાતથ વર્ણન તેઓ આપણને આપે છે. તેમાં પરોક્ષતયા તેઓનું અલંકારનૈપુણ્ય પણ દષ્ટિગોચર થાય છે. તેમાં તેમની બહુમુખી પ્રતિભા પણ પ્રતિબિંબિત થયા વિના રહેતી નથી. આની પુનઃ પુનઃ થતી ઉક્તિને પુનરુક્તિ દોષથી દૂષિત માનવાની ભૂલ રખે કોઈ કરતા. કથાપાન કરતાં, કવિની

ભાવથી અભિભાવિત થયેલ કોઈ પણ સહૃદય વાચક તેની નોંધ લીધા વિના રહી શકે નહીં. આ વર્ણનમાં ગ્રામીણ જીવનની ઝાંખીમાં જણાતી વાસ્તવિકતા દ્વારા કવિની સૂક્ષ્મ દર્શન કરવાની પ્રતિભા પણ ડોકાય છે. મોક્ષ માટે લખાયેલ આ ગ્રંથના વિવિધવર્ણનમાં શૃંગારનાં પુષ્કળ છાંટણાં છે. તેની નોંધ અવશ્ય લેવાવી જોઈએ.

'કુવલયમાલાકહા'નાં ઋતુવર્ણનોનો સમગ્રતયા અભ્યાસ કરવાથી જણાશે કે, ઋતુવૈભવનું માનવમન સાથે સંધાણ કરવામાં કવિ સફળ થયા છે. તેમના વર્ણનનિરૂપણમાં નિરીક્ષણનું ઊંડાણ અને અર્થઘટનની વિશદતા છે. જોકે, તેમણે આપેલ પ્રકૃતિચિત્રો રૂઢ અને પ્રચલિત છે; છતાં, રાગોદ્રેકપૂર્વક રચાયેલ આ પ્રકૃતિચિત્રોમાં તાદાત્મ્ય છે તેની ના પાડી શકાય તેમ નથી. વિવિધ ઋતુઓનો પ્રભાવ તેમણે સીધેસીધો ન કરતાં જુદી જુદી યુક્તિઓ યોજીને રજૂ કરેલ છે. કવિની આ કૃતિમાં પ્રણયના પરિપ્રેક્ષ્યથી જ પ્રકૃતિનિરૂપણ કરવામાં નથી આવ્યું, કારણ કે, અહીં પ્રેમસંદર્ભો આનુષંગિક છે. ઋતુનિરૂપણમાં માનવતત્ત્વ ઠીંગરાયેલું નથી તે કવિની એક મહાન સિદ્ધિ છે. ઋતુવર્ણનો મોટે ભાગે પરંપરાગત છે. છતાં તેમાં રજૂઆતની મૌલિકતા દેખાય છે, કેટલુંક વર્ણન કલ્પનોત્થ જણાય છે. અહીં આપણને ઇન્દ્રિયગ્રાહ્ય રંગચિત્રો અને હૃદયંગમ સજીવારોપણો મળે છે. સારી રીતે કલ્પાયેલી ઉપમાઓ મનને આનંદપ્લાવિત કરી મૂકે છે. છતાં સમૃદ્ધ અર્થાન્તરન્યાસોનો અભાવ મનને જરૂર કઠે છે પદાવલીની ઋજુતા અને સમૃદ્ધિ માટે કવિ અભિનંદનના અધિકારી છે. જોકે, અહીં વિચારો અને શબ્દસમૂહોનું પુનરાવર્તન થયું છે. પ્રકૃતિવર્ણન કે વિવિધ ઋતુઓની માનવમન ઉપર થતી અસરમાં સૂચનાત્મકતા કે વ્યંજનાત્મકતાની ઊણપ સાલે છે તેમ છતાં, તેમાં વ્યક્ત થતી તેમની સૂક્ષ્મ નિરીક્ષણ-શક્તિ, પ્રકૃતિપ્રેમ, હૃદયનું ઊંડાણ અને પાકટ સર્જનાત્મકતા પ્રશંસનીય છે એકંદરે ઋતુવર્ણનના ખુશનુમા વાતાવરણની તાજગી 'કુવલયમાલાકહા'માં અનુભવાય છે, અને તે માટે કવિ સહૃદય ભાવકની અંજલિના અધિકારી છે એમ લાગ્યા વિના રહેતું નથી.

ભિન્નતાભણી અનુભવાતું સૌંદર્ય

યોગેન્દ્ર વ્યાસ
રીડર ઇન લિંગ્વિસ્ટિક્સ
ભાષા ભવન, ગુજરાત યુનિવર્સિટી
અમદાવાદ–૩૮૦૦૦૯

તે મારે કોણને કે'વું ?

આ ઘરું, આ ખેતરું, ગગન–સઉ રે ખાલાંખમ તે મારે કોણને કે'વું ?
તું રંગલી હું રંગલો તોયે સાવ રે ઢાલાંઢમ તે મારે કોણને કે'વું ?
આપણી દીવાશગની ઉપર ટૂંટિયું વાળી ઘોરતો રે' અંધાર
કૂકડા કેરી કલગી પરે કૂકડે..........હૂ માંજરતું રે' સવાર

રાત–દા'ડાને આપણ, ટાવર મરથા આવી જાય રે જાનાજમ તે મારે કોણને કે'વું ?
આ ઘરું, આ ખેતરું, ગગન–સઉ રે ખાલાંખમ તે મારે કોણને કે'વું ?
રાતમાં આપણુ ઢોલિયા વચાળ તરતાં સ્હેજ અજવાળાં ગામ
ગામમાં ઘરાં, ઘરમાં આપણ, આપણાં મો'રાં, તોય ના આપણ નામ

નળિયાનાં ચાંદરણા સોંસર આપણું હોવું રઝળે ખાલીખમ તે મારે કોણને કે'વું ?
આ ઘરું, આ ખેતરું, ગગન–સઉ રે ખાલાંખમ તે મારે કોણને કે'વું ?

—હર્ષદ ત્રિવેદી

* * * *

ભાષાની એક કામગીરી સૌંદર્ય સિદ્ધ કરવાની પણ છે એ સ્વીકારાયું છે એમ માનીને ચાલીએ છીએ. ભાષામાં જ્યારે સૌંદર્ય અનુભવાય છે ત્યારે તે અનુભવને સાહિત્ય-કળાના અનુભવ તરીકે આપણે ઓળખીએ છીએ. સૌંદર્યને રમણીયતા તરીકે પણ ઓળખાવાયું છે. આ સૌંદર્ય અથવા રમણીયતાનાં વિવિધ લક્ષણોમાં ચમત્કૃતિ, નાવીન્ય અને સૌષ્ઠવ એ ત્રણ લક્ષણોનો સમાવેશ થાય છે તે જાણીતું છે. સાહિત્યકૃતિમાં આ ચમત્કૃતિ, નાવીન્ય અને સૌષ્ઠવ (Symmetry)નાં લક્ષણોને સિદ્ધ કરવાની કામગીરી ભાષા દ્વારા કરવામાં આવે છે. આ કામગીરી મુખ્યત્વે ભાષાભિન્નતા (Deviation, changing of Linguistic rules), ભાષાપસંદગી (Selection of Linguistic elements) અને ભાષા પુનરાવર્તન (Repitition of Linguistic elements)ની મદદથી સિદ્ધ કરવામાં આવે છે એમ સાહિત્યકૃતિનું પૃથક્કરણ કરતાં જોવા મળ્યું છે. ભાષાની આ લાક્ષણિકતાઓ

સાહિત્યકૃતિમાં નાવીન્ય, ચમત્કૃતિ અને સૌષ્ઠવનો અનુભવ કરાવે છે જે સૌંદર્યરૂપે આસ્વાદ્ય છે.

સાહિત્યકૃતિમા સૌંદર્ય અનુભવમાં પ્રગટે, તેનો તાળો મેળવવાનો અથવા એ શા કારણે અનુભવાયું તેનું પૃથક્કરણ કરવાનો પ્રયત્ન કરવા જતાં અત્યાર સુધીમાં મુખ્ય આ ત્રણ બાબતો હાથ આવી છે. સાહિત્યકૃતિ તરીકે કવિતાથી માંડીને નિબંધ સુધીની બધી કૃતિઓને ઓળખાવી શકાય. આ કૃતિને કવિતા કેમ કહી, આને નિબંધ કેમ કહ્યો એને માટેનાં આપણી પાસે ચોક્કસ ધોરણો છે, છતાં એમાં પણ ઘણાં ઓવરલેપિંગ્સ હજુ સુધીમાં ઉકલી કે સુલઝી શક્યા નથી. કવિતાની મુખ્યત્વે એના ચોક્કસ આકારથી (તેને એક શીર્ષક હોય છે અને અમુક છંદ-લયમા સંભળાય છે, હવે અમુક આકારમાં છપાય છે વગેરે) ઓળખાય છે એ ઉપરાંત એમાં અન્ય સાહિત્યકૃતિઓથી ઉપર ગણાવી તે ત્રણે લાક્ષણિકતાઓ મોટે ભાગે વધુ હોય છે. એમાની ભાષાવક્રતા, ભાષાપસંદગી અને પુનરાવર્તન ધ્યાન ખેંચે એ પ્રમાણમા નાવીન્ય, ચમત્કૃતિ અને સૌષ્ઠવને સિદ્ધ કરવા માટે આવતાં હોય છે એટલે કે રોજબરોજના ભાષાવપરાશથી કવિતામાંનો ભાષાવપરાશ તદ્દન સામેના છેડાનો હોય છે એમ સામાન્ય રીતે જોવા મળ્યું છે.

'તે મારે કોણને કે'વું ?'માં ખાલીપણા (emptyness)ની જે અનુભૂતિ છે એને ભર્યોભર્યો સૌંદર્યરૂપે કંડારવા માટે મથાયું છે. ખાલીપણાની અનુભૂતિ પોતે બિહામણી છે, બીક લાગે, છળી જવાય એટલી કદરૂપી છે. તે કદરૂપી અનુભૂતિનું આ કલારૂપ છે માટે એ સૌંદર્યથી રસિત છે. ભયંકર વાવાઝોડાનું ચિત્ર પોતે ભયંકર નથી હોતું, જોતાં જ ધન્ય થઈ જવાય એવા સૌંદર્યનો બોધ કરાવનારું હોય છે, એના જેવી આ વાત છે. અલબત્ત, આ સરખામણી માત્ર ઉપરછલ્લી જ છે અને કવિતાકલાની સરખામણી કોઈ રીતે ચિત્ર કે શિલ્પ સાથે ન થઈ શકે એ હવે જાણીતી વાત છે.

'તું દુનિયાની કોઈ પણ કવિતા વાચતી હો
તો એ મેં જ લખી હશે મીતા !' ('આવજે, મીતા')

કહેનારો આ કવિ, સરેરાશ કવિનો અથવા તો કવિસામાન્યનો જે પીડાનો, જે વેદનાનો અનુભવ છે તેને વ્યક્ત કરવા મથે છે. 'વિયોગી હોગા પહલા કવિ, આહસે ઉપજા હોગા ગાન' કહેનારા કવિ હોય 'કઠાશ્લેષ પ્રણયિણીજને, કિં પુનઃ દૂર સંસ્થે ?' ગાનારો કવિ હોય, કે કોઈ ''આધાર ઘરેર રાજા'ની વાટ જોતો કવિ હોય—લગભગ સરેરાશ કવિ પોતે પોતાનાથી દૂર છે—એનું જે ખાલીપણું, જે પીડા અનુભવાય છે એની અભિવ્યક્તિ આવાં કાવ્યો બની રહેતા હોય છે 'ખાલી ખોબે બહાર ઊભો હું, અંદર રસની ધાર' (નિરંજન ભગત) જેવું ખાલીપણું આ કવિતામાં વ્યક્ત થયું છે.

આ તો રંગલો છે ('અંદર રસની ધારા') રંગની બહારનો રાજા છે ને એની જિંદગી જ ખુદ રંગલી છે રંગીન અસ્તિત્વની અપેક્ષાએ ખુદના અસ્તિત્વની ખોજ આરંભી બેઠેલો આ કવિ રિક્તતાનો 'હું રે પરપોટો ભૂરી છાંયનો' (પાંદડું હાલ્યું ને') અનુભવ કરે છે. અસ્તિત્વને પ્રમાણે છે પણ રિક્તતામાં—માત્ર આજની નગરસંસ્કૃતિની રિક્તતાને કારણે આ અનુભવ થાય છે એમ નથી. માનવ તરીકે ધબકવા માંડ્યો ત્યારથી

પોતાની શોધમાં છે અને એ શોધમાં 'આ ફૂલ કો'ક જીવનાનું નામ તો ન હોય, મારા રાજા!?' (આ ફૂલ કો'ક જીવનાનું) અથવા તો 'આપણે યશવંત જ કર્યાં જીએ, યશવંત?'

'પણ હું જન્મ્યો જ નથી,
મરિ સંસારમાં નથી રહેવું સાહેબ!
હું યશવંત ત્રિવેદી નથી : હું...હું...તો...' (મુકદમો')

અથવા તો

'અનાગત જન્મો મને પૂછ્યા કરે છે, હું હોઈશ કે નહિ?
હું પ્રશ્નોને પૂછ્યા કરું છું : કોઈ હશે કે નહિ?'
('હું, ફૂલ ને વસંતની રાતો'માંથી)

જેવી અનુભૂતિઓ પ્રત્યક્ષ થાય છે. આવી અનુભૂતિ ખાલીપણાનું મૂળભૂત અથવા તળ કારણ છે. એ કારણને લીધે તળભાષામાં પોતાની અનુભૂતિ મૂકી જોવાનો કવિએ પ્રયત્ન કર્યો છે.

આ ગીતમાં વપરાયેલી ભાષા તેના લયને કારણે તળપદી છે. રંગલાની ભાષા છે. એ રીતે આ કવિતામાં ભાષાપસંદગીનો અને પુનરાવર્તનોનો અભ્યાસ આ કવિતાને આસ્વાદવામાં કેન્દ્રસ્થાને મૂકી શકાય એમ લાગે છે.

આપણે જોયું એમ આ કવિતાનો લય 'ઢમક ઢમક, ઢમ ઢમ ઢમક' એમ ઢોલકના તાલની સાથે ચાલે છે. ઢોલકાનો આ તાલ તદ્દન તળ પણ છે અને માનવની આદિ અનુભૂતિને—ઉત્સાહને અને કરુણતાને, આનંદ અને આંસુને એકસાથે અભિવ્યક્ત કરવાની આ તાલમા ગુંજાશ છે. આ તાલની સાથે ઢમકતી ઢમકતી ભાષા આ ગીતને ગૂંથે છે. એ ભાષામા કઈ બોલીની લાક્ષણિકતાઓ છે એની વિગતો નોંધવાનું અહીં જરૂરી નથી પણ માન્ય કે શિષ્ટ નહીં પણ તળપદી બોલી છે એટલું જ મહત્ત્વનું છે. કોઈક નાનકડા ગામડામા રહેતા ભણેલાગણેલાની આ ભાષા છે. સરેરાશ ભારતીય, ભલે એ કલકત્તામાં હોય કે મુંબઈમા રહેતા હોય, મૂળભૂત રીતે ગામડાનો જીવ છે. ખાલીપણાનો અનુભવ તળપદો છે અને એની અભિવ્યક્તિ ભણેલા કસબીની છે.

એ દષ્ટિએ લોકગીતનો ઢાળ સૂચક છે. ઘરું, ખેતરું સઉ રે, ખાલાંખમ ..કે'વું એ પાચ તળપદા શબ્દપ્રયોગો બાકીના શબ્દોને પણ તળપદો રંગ આપે છે. મોટેથી આ પંક્તિ વાંચતી વખતે મારે માંનો આ સાદા સ્વર સાથે અને એ રીતે મર્મર આ ની ગેરહાજરીમા તળપદો શબ્દ બની રહે છે તો કોણુનેમાંના કો કુ તરીકે ઉચ્ચારાઈ જાય છે. વળી કોને એ માન્ય ભાષાપ્રયોગને સ્થાને કોણુને છે તે પણ કુણુને એ રીતે વાચવામા મદદરૂપ થાય છે. તળપદો પ્રયોગ કુણુને છે તે સ્પષ્ટ છે. એ રીતે કોને અને કુણુનેના મિશ્રણથી બનેલા આ પ્રયોગ કોણુને ભણેલા તળપદા માણસની ભાષાને વ્યક્ત કરે છે. ખાલીખમનુ બહુવચન ખાલાંખમ ને ઘરુંનું બહુવચન ઘરાં ('ગામમાં ઘરાં, ઘરમાં આપણ) આવા પ્રયોગો ઉપરાત 'ઘોરતો રે અંધાર' અને 'માંજરતું રે'

સવાર આ નો રે, ઘંડા, મૈં' રીં, રજળે જેવા મર્મર સ્વરની કે આત્માભુવની કેરવરીવાળા પ્રયોગો કે હોણું, ઢોલિયા, સોંસર જેવા પ્રયોગો તળપદા પ્રયોગો છે.

આ બધા તળપદા પ્રયોગો તળપદા અનુભવને વ્યક્ત કરવામાં કઈ રીતે કાર્યરત થયા છે તેના અર્થઘટનો સાવ બિનઅંગત કે સાવ અંગત ન હોય પરંતુ કાવ્યભાવનના સાચા અનુભવ અને એથી ઘડાયેલી આંતરિક સૂઝ ઉપર આધારિત હોવાનાં. પરંપરાગત વિવેચનથીએ અર્થઘટનો એ રીતે જુદાં પડવાનાં કે તે અર્થઘટનોના ભાષાકીય ખુલાસાઓ અથવા તો એ અર્થઘટનોના તાળા મેળવી આપવાનો પ્રયત્ન કરવામાં આવે.

સ્વથી શરૂ થતી સીમા પોતે ધરતી પર રહે છે ત્યા સુધી વિસ્તરે છે અને પછી ગગન સુધી ફેલાય છે. 'આ ઘરું'—સ્વની તપાસ કરતાં ત્યાં તો બધું ખાલીખમ લાગે છે ને નજર 'આ ખેતરું' સુધી વિસ્તરે છે. આખી ધરતી, જીવનનાં બધાં ક્ષેત્રો અને ક્ષેત્રોના બધા અનુભવો ખાલીખમ છે. કવિ વામનજી ત્રીજું ડગલું ભરે છે ને ગગન સુધી અનુભૂતિનો વ્યાપ ફેલાઈ જાય છે. ગગન શબ્દ પછી આવતી ગુરુરેખા ઘણી સૂચક છે. કવિને કેટલા બધાના ખાલીખમપણા વિશે કહેવું છે પણ રોકાઈ જાય છે, એ વિતકની વાતોનો તો અંત જ નથી એટલે ગુરુ રેખા મૂકીને કહી દે છે—'સઉ રે ખાલાંખમ'. 'ખાલાંખમ'માંનુ બહુવચન સઉની અભિવ્યક્તિને જોરદાર બનાવીને સંપૂર્ણ બનાવે છે. સઉ પછીનો રે માત્ર વેદનાને વ્યક્ત કરે છે એમ નથી પણ તળપદો પણ કે ય નો પ્રયોગ છે. 'બધુ ય ખાલીખમ' એ જાતનો અર્થ એમાં છે. આ કાવ્યની શરૂઆત મધ્ય અને અંત આ પંક્તિનાં બનેલા છે ને દસમાંની '૭ પંક્તિનો' ઉત્તરાર્ધ આ પંક્તિના ઉત્તરાર્ધનું પુનરાવર્તન છે. કવિતાના અંત સુધીમાં ૭ વખત પુનરાવર્તન પામેલો પ્રશ્નાર્થ 'તે મારે કોણને કે'વુ ?' જે ઊંડી વેદનાની અનુભૂતિ કરાવે છે તેનું કારણ એનો આરોહ છે. આ ઘરુંથી શરૂ થતી અનુભૂતિ, ખેતરું, ગગન પછી સહેજ ઠોકરાઈને તેની પરાકાષ્ટાએ પહોંચે છે. 'સઉ રે ખાલાખમ' એ પદમા વેદનાની એ પરાકાષ્ટા 'તે મારે કોણને કે'વું ?' ના આરોહ દ્વારા ભાવકના ચિત્ત સુધી પહોચે છે અને ત્યા વિરામ પામવાને બદલે આ કાવ્યના આસ્વાદના અનુભવને અંતે લાબા સમય સુધી પડઘાયા કરે છે. પડઘાયા કરતી અનુભૂતિ ચગળાયા કરતી વાનગીના જેવો આસ્વાદ લાબા સમય સુધી આપવાની ક્ષમતા ધરાવે છે એ જાણીતુ છે.

આ આખા નાટકનો રંગલો કવિ છે. આપણે આગળ નોંધ્યું તેમ એની ખુદ જિંદગી રંગલીનું પાત્ર ભજવવા આવી છે એટલે આ નાટક જામવાની પૂરી શક્યતાની અપેક્ષા હતી પણ કવિ કહે છે, 'તોયે સાવ રે ઠાલાઠમ'—ને પછી એ ઠાલાંઠમનું કારણ આપે છે. જીવનચેતનાની જે શગ છે તેના ઉપર ઝળહળતી પ્રકાશની સનાતન જ્યોત જલતી હોવી જોઈએ તેને બદલે તેના ઉપર તો 'ટૂંટિયુવાળી ઘોરતો રે અંધાર' અજ્ઞાન ઘોરે છે ને વળી ટૂંટિયુંવાળીને—કાતિલ ઠંડીનું, અજ્ઞાન કેટલું સ્થિર થઈ જામ્યું છે તેનું, સાવ ઠરી ગયું છે તેનું સૂચન આ ભાષાપ્રયોગથી થાય છે. સવાર ચિત્તમાં કે સ્વની ચેતનામાં ઊગવાને બદલે કૂકડાની કલગી પર. એના કૂકડે...કૂ મા, એના એ સૂરની સાથે વહી જાય છે, હવામાં ઓગળી જાય છે ને એમ ને એમ રાત અને દિવસની સાથે સાથે આપણને—રંગલા અને

રંગલીને પેલો સમય મરશે (અહીં કવિએ ટાવર મરશે કહીને જે કલ્પન ઊભું કર્યું છે તેની વિગતવાર રેખાની કલ્પના કરી જોવા જેવી છે, કાંટાની ચાંચો. ને ક્ષણોને કટકટ કરતું ચણવાની પ્રવૃત્તિ, ને......આખા ચિત્રની બધી રેખાઓ ઉપસાવી શકાય) છાનોમાનો, ખબરે ન પડે એ રીતે ચણી જાય છે, ખાઈ જાય છે, પોતાનામાં ઓગાળતો જાય છે. મૃત્યુ તરફ ધકેલતો જાય છે. ને કવિ પુનરાવર્તનથી પેલા સમ ઉપર જઈને અસહાય ઉદ્‌ગારે છે ‘તે મારે કોણને કે’વું ?’

બીજી કડીમાં ખાલાંખમનું કારણ આપે છે. પોતાની અને રંગલી જિંદગી વચ્ચે જે અંતર છે તેને કવિ એક કલ્પનમાં અંકિત કરે છે. બે ઢોલિયા તો સાવ એકબીજાને અડકીને સૂતા છે પણ વાસ્તવિકતા તો એ જ છે કે બંને વચ્ચે અણુદીઠેલાં ગામનાં અંતર છે. યોજનોનું છેટું છે. ને વિધિની વક્રતા તો જુઓ ! રંગલા અને રંગલીને ઘર છે, ઘરમાં એ લોકો રહે છે એમ માનવામાં આવે છે, એ બંનેએ કોઈક વ્યક્તિના અસ્તિત્વનું મ્હોરું પણ પહેર્યું છે ને છતાં બંનેનું કોઈ નામ નથી. એક છે સનાતન રંગલો, બીજી છે સનાતન રંગલી, કોઈ વ્યક્તિત્વ નહીં માત્ર અસ્તિત્વનું મ્હોરું. એટલે અસ્તિત્વ માટેનું જે સપનું છે અસ્તિત્વને પ્રમાણવાનું જે હોણું છે, જે તમન્ના છે તે નળિયાના કોઈક ખૂણામાંથી ગૃહપ્રવેશ કરી બેઠેલા ચંદ્ર જેટલી જ વાસ્તવિક છતાં ભ્રામક પરિસ્થિતિની ગુલામ બનીને રઝળ્યા કરે છે, વળી પાછો અસહાય કવિ વેદનાથી આર્ત થઈને પૂછી બેસે છે ‘તે મારે કોણને કે’વુ ?’

ને છતાં એ વાત કહેવાઈ, કહી શકાઈ, આપણા જેવા ભાવકો સુધી પહોંચી શકી એ જ બતાવે છે કે કવિતા સિદ્ધ થઈ શકી. એ અનુભૂતિએ સૌંદર્યનું કલારૂપ ધારણ કર્યું. આવી અનુભૂતિ કલાકૃતિ થઈ શકે એનું કારણ કદાચ એ જ છે કે આ કવિ જ નહીં, કોઈપણ કવિ એના જમાનાનો માણસ નથી હોતો કે જે માણસને માટે આવતી કાલનો માણસ કહેવાનો હોય છે કે ‘હાય રાજા’.

એને તો સંવેદનાની આંખો જ નહોતી ! (‘મારા જમાનાના માણસને’) કવિ પાસે સંવેદનાની આંખો હોય એટલું જ નહીં એ આંખો ઉપર

‘પછી મોટી ઉંમરે કવિ થઈને શબ્દોના ચશ્મા પહેરવા માંડયો છું
પણ ત્યારથી દરેક શબ્દનો એક જ અર્થ વાંચી શકું છું ! પીડા ’
(‘ચશ્મા પહેરતાં’)

અને એ પીડાના અર્થની સમજ આવા સૌંદર્યરૂપને કંડારવામાં મૂળભૂત રીતે કારણભૂત હોય છે.

THE PERSIAN (MUGHUL) ARCHITECTURE OF GUJARAT

A. N. QURAISHI
Department of Persian
Gujarat University
Ahmedabad

The Persian (Mughul) architecture of Gujarat can in no way vie with the earlier superb specimens of architectural beauty like the Sidi Said's mosque at Lal Darwaza which has marvellous type of perforated windows or the Rani Sabrai's mosque which is one of the most exquisite structures in the world, and a beautiful gem on the face of Ahmedabad Notwithstanding, the Persian (Mughul) governors and other nobles contributed their mite for the preservation and development of 'the thing of beauty'.

Emperor Akbar annexed the kingdom of Gujarat in the year 1572 A.D. and appointed Qutbuddin Md Kadkhan as governor This noble governor was murdered by the ex-king of Gujarat Sultan Muzaffar. A magnificent mausoleum was erected at Baroda over his tomb It is a lofty structure, in the style of the Persian (Mughul) tombs at Delhi, belonging to this period, but it has none of the elegence which is so peculiar to simillar monuments in the Indo-saracenic style in Gujarat.

To commemorate his decisive victory over the ex-Sultan-Muzaffar III in 1584, the Khan-i-Azam laid out, on the site of the battle, near Sarkhej, a beautiful garden called the Fath Bagh. It covered an area of fifty acres and was surrounded on three sides by a high wall. On the side of the river Sabarmati stood a pleasure-house, protected by bastions The Fath Bagh remained for generations one of the chief attractions near the capital city. The gardens were covered with flowering shrubs and fruit-bearing and other shady trees, watered by several canals in the usual Persian (Mughul) style. We must, however, be careful to distinguish the Fath Bagh, near Sarkhej, and the Jit Bagh, on the opposite site of the river, near the village of Jetpur, on the way to Bareja. The latter was laid out

by Navab Saif Khan after 1623 A.D. in Jahangir's raign to commemorate the imperial victory in the civil war caused by Prince Shah Jahan's rebellion.

Strangely enough, the memory of Khan-i-Azam's long connection with Gujarat, a victory both under Akbar and Jahangir, is preserved not at Ahmedabad but at the old city of Pattan. The complete renovation, if not the original construction, of the beautiful reservoir, known as Khan-Sarovar at Pattan, is ascribed tohim, during the period when he was functioning as viceroy of Gujarat for the second time (1590–93) in succession to Mirza 'Abdul'. Rahim Khan-i-Khanan' This reservoir is a noble sheet of water, 1200 feet square situated just outside the imposing South gate of the town on the road to Chanasma, stone steps, still in a fair condition, on all the four sides. In the construction of the tank, and especially in the inlet and overflow of sluices, abundent use was made of the stone material from old temples. The lake deserves to be compared in beauty with the Kankarya tank, at Ahmedabad constructed 140 years before.

After Mirza Aziz Koka in 1593 A.D., Prince Murad, Akbar's second son, was appointed governor of Gujarat, Murad's stay at Ahmedabad, which lasted for over an year, witnessed the laying out, under his orders, of an extensive garden on the banks of the Sabarmati beyond the city-walls to the north. It was named Rustam Bagh, after his young son, then a boy of six, and it remained for a long time among the sights of the capital, being visited by the emperor Jahangir, during his stay at Ahmedabad in 1618 A.D.; The site of this garden adjoined that of the Shahi Bagh which was constructed later when prince Shah Jahan was in charge of the province. The garden had an enclosure with a stone gate way and covered an area of 60 bighas with a mansion and six wells. At the end of Aurangzeb's reign, his son prince Muhammed Azam, when appointed Governor of Gujarat, constructed several palaces in the Rustam Bagh for his residence. Not a trace now remains of the garden or of these buildings. In Shah Jahan's reign, the Rustam Bagh was the scene of a tragic episode connected with the death of Saiyid Raju, the leader of the Mahdawi Sect, of Palanpur, during prince Aurangzeb's viceroyalty of Gujarat (1645–46). The site, in the present Shahi Bagh locality, of the graves of

the martyred Saiyid Raju and his companions helps so establish the location of this historic garden in the 17th century.

Mir Abu Turab, who had conveyed the invitation to Akbar in 1572 A.D.; and had played a leading role in the revolution that led to the downfall of the Sultanate, died at Ahmedabad in 1595 A.D. He had served under Akbar for twenty years. He was buried in the beautiful 'rawza' erected by himself to the south of the city of Ahmedabad, outside the Jamalpur gate, behind Calico Mills. The 'rawza' is worthy of the best traditions of the local saracenic style, which was soon to disappear. It stands on a plateform 41 ft. square and has an outer enclosure of twenty pillars forming the piers of the structural arches supporting the roof. It is built in one uniform arcuate style throughout, and it presents the local style in its most pleasing form. There was at one time a brick 'Masjid' that stood near the rawza, but it is now completely in ruins. The tomb, however, is a more pleasing example of it than the Shahpur masjid of Husain Muhammed Chishti. As in other tombs, the inner arches here also originally follow with perforated stone-work, but except one screen had disappeared by 1888 A D when Fergusson visited it. The inside of the dome itself is plain, the pavement of its floor had also been torn up, and the central tomb had been shorn of its marble covering and is now in decay.

Another monument of Akbar's reign is located in the little known town of Tharad (Banaskantha). This is the tomb of one Amir Beg which is built of pure white marble. It bears an inscription of a single line in Persian which runs all round the tomb and is fifteen feet in length and five inches in breadth.

The fort of Kadi, was built during the 'Subah-dari' of Murtaza-khan Bukhari. It stands on a slight elevation, and its brick walls and numerous butteresses, though they enclose no great area, are of enormous thickness and in a good state of preservation. The elaborate inscription is engraved on a long lintel over the main gate of the fort and is fifteen feet in length and one foot in breadth It embodies five couplets each enclosed in an ornamental quarta-foil 'mihrabi' design in the Persian (Mughul) style. The date of construction is to be found in قلعهٔ بخاری 1018 A.H./1609 A.D.

To the piety and liberality of Murtaza Khan Ahmedabad is indebted for the construction of the rawza of Shah Wajihuddin in the Khanpur locality. His name is also perpetuated at Broach by the masjid known as the مدرسه مسجد (Madrasah Masjid), located near the civil Hospital, which was built by him in 1609 A.D. Its floor is of marble, as also the bases of the pillars, which are of teak. Two Persian incriptions, carved on wooden boards fixed over a latticed window on each side of the east door and the chronogram مسجد قاضی (The Masjid of Qazi) gives the Hijra year 1018–1609. Maulana Wajihuddin was an accomplished scholar and recluse whose ancestors came from Macca to India and settled at Muhammodabad alias Champaner, and where he was born in 1504 A.D. and where he devoted himself to the study and contemplation till he was thirty-three years of age. He established a madrasah at Ahmedabad and maintained a large number of darwishes in the monastery attached to that place. He also devoted his spare time to writing literary works under the pseaudonym 'Alawi'. He died at Ahmedabad in 1589 (998) at the advanced age of eighty-eight lunar years, and was buried near the ramport wall where he had lived and taught his disciples. His imposing rawza is situated at Khanpur and was built by Shaikh Farid Bukhari entitled Murtaza Khan. It is a beautiful monument with its lofty dome at one corner instead of in the centre, and the windows show some delicate tracery work. The grave of the Shaikh is of marble, as is also the pavement in the area in which it stands. The masjid adjoining the rawza and the reservoir, were constructed by Shaikh Haider, a grand son of the saint, who was incharge of the prayer-carpet when the emperor Jahangir visited the place in 1618 A.D. Over the saint's grave is a tower a square base having windows on each side and changing to round, surrounded by a dome, the lower portion of which projects beyond its circular support, also the four areas entered by the side doors are covered by truncated pyramidal roofs Kankarya repairs were under taken in 1618 A.D. when Jahangir visited it. He states in his "Memoirs' that the buildings in the 'Nagina Bagh', situated in the tank, had all become delapidated and that, 'there was no place left to sit in'. Jit Bagh at Jetpur was built in 1623 A.D. to commemorate the victory of Saif khan over "Abdulla Khan Firoz Jung. German travellar Mendelslo described this garden to be the most beautiful in Indies'.

Bagh-i-Shahi alias Shahi Bagh : It was during prince Khurram's governorship that extensive grounds were acquired in the suburb of Maqsudpur on the banks of Sabarmati, for the purpose of a royal garden, which came in time to be known as Shahi Bagh. A total area of 105 bighas encircled by a ramport wall and in the enclosure a beautiful garden of the (Mughul) Persian type was laid out, and some fine buildings were constructed, including a stately palatial mention, which still remains among the few historical monuments that have come down to us from the Mughul period. The auther of Mirat-i-Ahmadi says: "There is no other garden in the country which has so many beautiful and costly buildings and delightful avenues. From its gate to Hajipur the road on both sides is shaded by tall, green trees, beyond which lie the beautiful gardens of Nazims & the nobles The whole scene appears as a 'dream in emerald With in the enclosure, in addition to the palace and other residences, were 'porches, seats, twelve towers, eleven wells, a canal passing round the building, and many reserviors.' For the upkeep of that extensive garden and its edifices, a costly establishment was maintained for several generations It consisted of 100 pairs of oxen for irrigation, 70 gardeners, a steward, a treasurer, and other staff, and all the charges relating to them were defrayed from the royal treasury at Ahmedabad by the Diwan of the Subah At the present day, though the central mansion and some other structures adjoining it are preserved in tact, most of the original features of the Shahi Bagh have disappeared owing to the vicissitudes of time, Some of the old wells may still be seen, notably a fine large one situated in the grounds of the late sir Rustam Vakil's property.

Mandelslo describes the 'Bagh-i-Shahi thus 'The whole royal garden is raised on a sunk storey of cellars, which form cool retreat during the hot days in April & May, Over these the palace rises in a large square blocks two storeys in height with a third storey over the front only. The hall is a very fine apartment, the walls devided by deep recesses four on each side, with two doors in each end—front and back, and another recess between each of these 'About 1835 A.D. the storeys on the terrace and some other additions were made by one Mr. William of the civil service. In the great flood of 1875 A.D. the strong stone-wall which prevents the

river from passing south towards the city was slightly damaged, and sand was washed over it, covering and destroying the garden beds.

Saif Khan, the governor of Gujarat had great veneration for Bukhari Saiyids. He provided the gilded decoration inside the dome of the saint Shah-i-Alam, which has now disappeared, and enlarged the جماعت‌خانه (Assembly hall) located within the enclosure.

To mark the scene of his victories over the Koli and freebooters, and to hold them in check, Azam khan erected at Ranpur a formidable fortress named قلعهٔ شاهپور It is situated on an elevated ground, though the greater part, of it is in ruins, the massive stone fortification on the side of the river Bhadra, with its over-hanging balconies, presents an imposing appearance. A handsome stone gateway leads into the inner court which contains a small masjid, hammam and the old wall, all of which are in a fine state of preservation. There were other buildings in the north-west corner of this court which are now in a dilapidated condition

The viceroy's (Azam khan) zeal for building obtained for him a great reputation in Gujarat. At Ahmedabad his memory is perpetuated by the handsome carvansarai which he built in 1637 A.D. in the south-east corner of Bhadra, and which remains, along with the Shahi Bagh, one of the very few secular architectural monuments in this city which belong to the Mughul period of Gujarat's history Perhaps the most striking feature of this monument is the magnificent front entrance which is 18 feet in height. The fine Persian epigraph on three sides of the recess at the entrance hardly attracts the attention of the visitor Though Azamkhan's sarai was built to serve a utilitarian purpose, it is artistically an imposing monument in the Persian style common to many buildings in northern India during the 17th century. The caravansarai at Surat, which was built only seven years later by Haqiqat Khan in 1644 A.D. and which still gives its name to the Mughul sarai locality in that city, bears a striking resemblance to Azam khan's Sarai at Ahmedabad. The latter building consists of a main block, 210 ft. wide by 240 ft. deep with an extension to the north and another to the south. The handsome entrance on the east side, leads into an elegant octagonal hall, in the upper part of which is a projecting gallery faced in front by a low balcony of open cut stone, underneath this octagonal hall, and of the same shape, is a splendid vault (تهخانه) entered by

flight of steps at each side, and having a reservior and a fountain in its centre. Each section of the gallery is roofed by a cupola whose marble chequering is concealed by coatings of white wash. Beyond this hall is a bare open court, 156 ft wide by 146 ft. deep, having on three sides rooms in two storeys, evidently intended for the use of travellers putting up at the Sarai

Burgess has wrongly designated this sarai as Azam Khan's palace. The Subhahs never resided in the sarai. The royal palaces were the Subhas lived, were inside Bhadra Citadel, facing the river.

This auspicious Sarai, at the middle of the 18th century, was used as an arsenal, and during Maratha rule as a residence of their military chiefs, at the end of 1817 A.D. it was utilized as a central prison and rooms around the courtyard converted into prisoner's cells, in 1905 it's central part was used as a post office and now it houses various courts.

An interesting memorial of this period of the Mughul rule to be founded outside the town of Broach is that of Nawab Sultanyar khan. His rawza is situated adjecent to the temple of Bhidbhanjan. The Muslim noble's tomb is visited also by the large number of people who gather at this site on the annivarsary festival of the temple. Sardar khan, a prominent noble of Aurangzeb saw service at Broach, Idar and Junagadh. The memory of Sardar Khan's long connection with Junagadh is preserved by the beautiful Sardar Bagh which he had laid out there. Diwan Ranchhodji Amarji in his 'Tarikh-i-Sorath' describes this garden as 'the mole of beauty on the face of Junagadh'. According to him it contained a reservoir, a harem, baths, a mosque and an Idgah. At Ahmedaad his name is perpatuated by the masjid and the rawza which he built in Jamalpur locality near "pagathya" (પગથિયા). Both the structures are comparatively small in size, but they attract attention as being in quite a different style of architecture from that seen in the majority of the Ahmedabad monuments. They also illustrate the decline in the artistic genious of this city. The domes are pearshaped, as common in Persian and the crescents on the top, as also on the minarets of the Masjid, probably indicate that Sardar khan's ancestors originally came from Persia. The minerets have four storeys, the lower parts octagonal and the upper circular, but they are solid turrets without any ornamentation or tracery on their faces.

Shaikh Muhammad Akram, the chief Qazi in 1648 A.D. built a fine masjid and a 'madrasah' in Astodia ward of Ahmedabad. It has lofty saracenic arches. The building has been eulogysed by the well known Urdu poet Wali Gujarati in his booklet 'Nurul Marifat'.

Three interesting monuments, viz., a masjid, a rawza and a madrasah, perpetuate the memory of Mughul governor Shajaat Khan. All of them are situated exactly opposite the G.P.O. Ahmedabad. The masjid shows the local Indo-Saracenic style in its decline.

It is plain in appearance, with two slender minarets. ootogonal in shape, but there is complete absence of all ornamentation on their basis, unlike the beautiful sculptured treacery of the minarates of the 15th century. The roof has three bulbous domes. The beautifully ooloured marbles used for the floor and the piers and walls of the masjid present a striking contrast to the plainness of the exterior. The lime plaster is 'so white as to rival marble or ivory in (smoothness and brilliancy'.)

The madrasahs (Schools) mentioned above, are ample testinory to the promotion of hearing under Mughul rule in Gujarat.

Internecine warfare, the insurgence of the Subhas, the rising power of the Marathas, marauding raids of Sikhs & Jats gave a death-blow to the tottering Mughul empire. In such tumult and turmoil no structure of architectural beauty could come up, hence post-Aurangzeb Mughul period is barren in this respect.

خدا را کنم به سر نامه یاد   که بر ما در های معنی کشاد

એમ. એ અબ્બાસી

'મવલાના જામીના રૂપક કાવ્ય 'સલામાન વ અબ્સાલ'નું રસદર્શન'

(૧) ઈરાનના હિજરી સનની નવમી સદીના મવલાના જામી જેવા ભાગ્યશાળી સાહિત્યકાર ભાગ્યે જ કોઈ થયા હશે. જ્યારે પ્રાચીનકાળ, મધ્યયુગ કે અર્વાચીન સમયના કેટલાયે ખ્યાતનામ કવિઓ અને લેખકો વિષે પૂરતી માહિતી પ્રાપ્ય નથી ત્યારે એ જાણીને નવાઈ લાગે છે કે જામીના સમકાલીનોએ તેમના વિષે—તેમના જીવન પ્રસંગો તથા તેમની કૃતિઓ વિષે—ખાસ નોંધો લખી છે

(અ) હિરાતના તૈમૂરી વંશના સુલ્તાન હુસેન મિર્ઝાએ પોતાના પુસ્તક مجالس العشاق મા અને (બ) જામીના સાઢુભાઈ મવલાના ફખ્રુદ્દીન અલીએ પોતાની બે કૃતિઓ رشحات અને لطائف الطوائف મા મવલાના જામી ઉપર વિસ્તૃત નોંધ લખી છે (ક) જામીના સમકાલીન વજીર અને ગાઢ મિત્ર મીર અલીશેર નવાઈએ તો જામી વિષે خمسة المتحيرين નામનું સ્વતંત્ર પુસ્તક લખ્યું હતું.

મવલાના અબ્દુર્રહમાન જામી હિ. સ. ૮૧૭ના શાબાન મહિનાની ૨૩મી તારીખે જન્મ્યા હતા તેમણે પ્રાથમિક શિક્ષણ ઈરાનના એ સમયના પાટનગર હિરાતમાં અને ઉચ્ચ શિક્ષણ સમરકંદમા મેળવ્યું હતું. તેઓ હિ.સ. ૮૯૮ના મોહર્રમ મહિનાની ૧૮મી તારીખે અવસાન પામ્યા હતા.

મવલાના જામીએ ગઝલો, મુક્તકો વગેરેના ત્રણ સંગ્રહો, મસ્નવી પ્રકારનાં સાત કાવ્યો અને અનેક ગદ્યકૃતિઓ રચી હતી. પરંતુ હકીકત એ છે કે જો તેમણે 'સલામાન વ અબ્સાલ' નામની મસ્નવી સિવાય બીજું કાંઈ ના લખ્યું હોત તોએ તેઓ ફારસી સાહિત્યના ઇતિહાસમાં અમર થઈ ગયા હોત

(૨) મવલાના જામીનું મસ્નવી પ્રકારનું કાવ્ય سلامان و ابسال એક રોમાંચક રૂપક છે. આ કાવ્ય તેના વિષયવસ્તુ, તેની રજૂઆત અને તેના ઉદ્દેશની દૃષ્ટિએ ફારસી સાહિત્યના ઇતિહાસમાં અજોડ જણાય છે.

આ રૂપક કાવ્યનું કથાવસ્તુ ઘણું સાદું અને સરળ છે. તેનાં પાત્રોમાં (૧) ગ્રીસ દેશનો એક રાજા, (૨) એક જ્ઞાની, (૩) રાજકુંવર સલામાન, (૪) રાજકુંવરની દાયણ અને પ્રેયસી અબ્સાલ અને (૫) એક અલૌકિક તત્ત્વ ઝોહરા છે. વાર્તા આ પ્રમાણે છે:

ગ્રીસનો વૃદ્ધ રાજા નિસંતાન હોવાથી એક જ્ઞાની હકીમની સલાહ લે છે. આ હકીમ અમુક યુક્તિ અજમાવી સંવર્ધન કરનાર માતા વગર કુંવર સલામાનને જન્માવે છે. રાજા સલામાનની સારસંભાળ રાખવાનું કામ સોળ વર્ષની સુંદર દાયણ અબ્સાલને સુપરત કરે છે. સલામાન પુખ્ત વયે પહોંચે છે ત્યારે અબ્સાલ તેને પોતાના સૌંદર્ય અને પ્રેમની જાળમાં ફસાવી લે છે. રાજા તથા હકીમને આ વાતની ખબર પડી જતાં બન્ને પ્રેમીઓ એક દૂરના નિર્જન ટાપુ ઉપર નાસી જાય છે. રાજાને તેમની ભાળ મળતાં તે સલામાનને સ્વદેશ પાછા ફરવાનું કહે છે, પણ સલામાનના મનમાં પ્રેમ અને ફરજ વચ્ચે સંઘર્ષ શરૂ થઈ જાય છે અને છેવટે તે પોતાની પ્રેમિકા સાથે આગમાં કૂદી પડી જીવનનો અંત લાવવાનો પ્રયત્ન કરે છે. આ આગમાં અબ્સાલ બળીને મૃત્યુ પામે છે, પરંતુ સલામાન હેમખેમ બહાર નીકળીને તાજ-તખ્ત તથા અલૌકિક તત્ત્વ ઝોહરાને પામે છે.

(૩) મવલાના જામીએ આ કથાના મૂળ સાધનનો ઉલ્લેખ કર્યો નથી, પરંતુ એમ જણાય છે કે તેમણે પોતાના પુરોગામી ખ્વાજા નસીરુદ્દીન તૂસી તથા ઇમામ ફખ્ર રાઝીના ઉલ્લેખોનો ઉપયોગ કર્યો છે.

ઈરાનમાં સૌ પ્રથમ મહાન તત્ત્વજ્ઞાની બૂઅલી સીનાએ حکمت مشرقیه અથવા رسالۂ حی بن یقظان નામના નિબંધમાં સલામાન તથા અબ્સાલનું વર્ણન કર્યું હતું તેમનું કથન આ પ્રમાણે છે: હિન્દુસ્તાનના એક ટાપુનો રાજા ઇચ્છતો ન હતો કે પોતાની સુંદર દીકરીને પરણાવે. પરંતુ તેના જ એક સગાએ રાજકુંવરી સાથે લગ્ન કરી લેતાં, જ્યારે રાજકુંવરીને બાળકનો જન્મ થાય છે ત્યારે એ યુગલે રાજાના ભયથી બાળકને પેટીમાં બંધ કરી સમુદ્રમાં પધરાવી દીધું. દરિયાનાં મોજાં પેટીને એક નિર્જન ટાપુ ઉપર લઈ ગયાં, જ્યાં એક હરણે પેટીમાંથી બાળકને કાઢી ઉછેર્યો તથા તેનું નામ હય્યા રાખ્યું. આ નિર્જન ટાપુ પાસેના બીજા એક ટાપુ ઉપર એકેશ્વરવાદીઓ વસતા હતા. તેઓમાં આસાલ અને સલામાન નામના બે ભાઈઓ હતા. આસાલ રહસ્યવાદી તો સલામાન સંસારી હતો. આસાલ સન્યાસ લઈ નિર્જન ટાપુ ઉપર ઈશ્વર પ્રાર્થના કરતો હતો ત્યાં તેનો ભેટો 'હય્યા' સાથે થઈ ગયો. આસાલ પોતાના નવા મિત્ર 'હય્યા'ને પોતાના મૂળ ટાપુ ઉપર લાવ્યો. અહીં 'હય્યા'એ લોકોને ઉપદેશ આપવાનો પ્રયત્ન કર્યો. પરંતુ સંસારી લોકો સમજી શક્યા નહીં અને બન્ને મિત્રોને હેરાન કરવા લાગ્યા. છેવટે બન્ને કંટાળીને નિર્જન ટાપુ ઉપર જતા રહ્યા".

બૂઅલી સીનાએ اِشارات નામનું એક પુસ્તક લખ્યું હતું. આ પુસ્તકની એક શરહ شرح (Commentary) ખ્વાજા નસીરુદ્દીન તૂસીએ લખી છે. આ શરહમાં ખ્વાજા સાહેબ જણાવે છે કે સલામાન તથા આસાલની વાર્તા મૂળ ગ્રીક સાહિત્યમાં જોવા

છે અને આ વાર્તાને ગ્રીકમાંથી અરબીમાં સૌપ્રથમ હુનૈન બિન ઈસ્હાક લાવ્યા હતા.

આ ઉપરાંત અબૂ ઉબૈદ જોઝજાનીએ પણ બૂઅલી સીનાની કૃતિઓની યાદીમાં આવી એક કથાનો ઉલ્લેખ કર્યો છે, જે નીચે પ્રમાણે છે :

"સલામાન તથા અબ્સાલ નામના બે ભાઈઓ હતા. સલામાન રાજા હતો, જ્યારે અબ્સાલ વયમાં તેનાથી ખૂબ નાનો હતો. અબ્સાલ પુખ્ત ઉંમરે પહોંચ્યો ત્યારે સલામાનની પત્ની અબ્સાલના પ્રેમમાં પડી, તેને પોતાના હરમમાં બોલાવી પ્રેમ પ્રદર્શિત કરવા લાગી. પરંતુ અબ્સાલનો પ્રેમ મેળવવામાં નિષ્ફળતા મળતાં રાણીએ પોતાની બહેન અબ્સાલને પરણાવી પોતે જ તેના શયનખંડમાં પ્રવેશી. અબ્સાલને આની ખબર પડી જતાં તે શત્રુ સાથે લડવાને બહાને જતો રહ્યો. એમ છતાં રાણીનું તેના તરફનું આકર્ષણ ઘટ્યું નહીં અને છેવટે તેણે નાસીપાસ થઈને અબ્સાલને ઝેર પાવાનું કાવતરું કર્યું. સલામાનને આની ખબર પડી જતાં તેણે પોતાની રાણીને મારી નંખાવી અને પોતે સન્યાસ લઈ લીધો "

ઉપરોક્ત ખ્વાજા નસીરુદ્દીન તૂસીએ સલામાન અને અબ્સાલની એક અન્ય વાર્તાની પણ નકલ કરી છે. આ વાર્તાને મવલાના જામીના કથાનક સાથે સરખાવતાં બન્ને વચ્ચેનુ સામ્ય સ્પષ્ટપણે જણાઈ આવે છે. ખ્વાજા નસીરુદ્દીને પોતાની વાર્તામાં ગ્રીસના રાજાનુ નામ અર્માનુસ આપ્યું છે તથા સલામાન અને અબ્સાલ જીવનનો અંત લાવવા માટે દરિયામાં ડૂબી જાય છે એમ જણાવ્યું છે અને છેવટે નોંધ્યું છે કે "જ્ઞાની હકીમે પોતાના તથા રાજાના ઉપયોગ માટે બે મહેલો બંધાવ્યા હતા, પરંતુ સલામાન અને અબ્સાલ દરિયામાં ડૂબી જઈ મૃત્યુ પામતાં તેમના મૃત દેહોને ઉપરોક્ત શાહી મહેલોમાં દફનાવી દઈ તેમને મકબરાઓમાં ફેરવી દીધા ઉપરાત તેમના પ્રણયની એક કથા પણ મકબરાઓમાં મૂકી હતી." આગળ ખ્વાજા સાહેબ જણાવે છે કે "એરિસ્ટોટલે પોતાના શિષ્ય પ્લેટોના શિક્ષણ સારું આ વાર્તા મકબરાઓમાંથી બહાર કાઢી હતી."

મવલાના જામીએ ખ્વાજા નસીરૂદ્દીન તૂસીની આ જ સંક્ષિપ્ત વાર્તાને પોતાના રૂપક કાવ્ય માટે યોગ્ય ફેરફારો સાથે વિસ્તારપૂર્વક વર્ણવી છે.

(૪) મવલાના જામીએ વર્તમાન મસ્નવી 'سلامان و ابسال' આશરે હિ.સ. ૮૮૫માં રચી હતી અને પોતાના સમકાલીન રાજકર્તા સુલતાન યાકૂબ તુર્કમાનને અર્પણ કરી હતી. આ કાવ્યનો છંદ رمل مسدس مخفوف یا مقصور છે અને વઝન فاعلاتن فاعلاتن فاعلن یا فاعلات છે.

કવિએ મસ્નવી રચનાના નિયત ધોરણ મુજબ વર્તમાન કાવ્ય રચ્યું છે. પ્રારંભમાં એક લાંબી પ્રસ્તાવના છે. જેમાં (૧) ઈશ્વરસ્તુતિ (حمد) (૨) પયગંબર સાહેબની પ્રશંસા (نعت) (૩) રાજકર્તાની પ્રશંસા (مدح پادشاه) અને (૪) કાવ્ય રચનાનાં કારણો (سبب نظم کتاب) નો સમાવેશ થાય છે.

પ્રસ્તાવના પછી મવલાના જામીએ સલામાન વ અબ્સાલનું મૂળ રૂપક વિવિધ શીર્ષક હેઠળ જુદા જુદા ભાગોમાં વર્ણવ્યું છે. શરૂઆતમાં યુનાનના રાજાની પુત્રપ્રાપ્તિની ઇચ્છા અને હકીમ દ્વારા સલામાનના કૃત્રિમ જન્મનું વર્ણન છે. દાયણ અબ્સાલને હાથે સલામાનના ઉછેર તથા સલામાનના વ્યક્તિત્વનાં જુદાં જુદાં પાસાંઓના વિસ્તારપૂર્વકના વર્ણનમાં જામીને પોતાની સૂક્ષ્મ વર્ણનની કવિત્વ શક્તિ ખીલવવાની સુંદર તક મળી છે. ત્યાર બાદ સલામાનની જુવાની અને અબ્સાલ સાથેના તેના પ્રેમક્રીડાનાં દૃશ્યો રજૂ થયાં છે. આગળ સલામાન પોતાની પ્રેમિકાને લઈને નિર્જન ટાપુ ઉપર જતો રહે છે અને નિરાશ થઈ આગમાં કૂદી પડી આપઘાત કરવાના તેમના પ્રયાસનું સુંદર વર્ણન છે. અંતે જામીએ આ રૂપકનું અર્થઘટન કર્યું છે.

(૫) મવલાના જામીએ બે પ્રેમીઓની કથાને બહુ કુશળતાપૂર્વક પોતાના રૂપક કાવ્યનો વિષય બનાવ્યો છે. યુનાનનો રાજા પુત્ર અને ગાદીવારસથી વંચિત છે. જ્યારે તેનો સલાહકાર હકીમ દરેક પ્રકારની કામ-વાસનાનો વિરોધી છે એ સ્થિતિમાં જામી બહુ મૌલિક રીતે નવી દિશા સૂચવે છે અને કહે છે :

ساخت تدبیری بدانش کاندرآن ماند حیران فکرت دانشوران ٤٠٠
نطفه‌رابی شهوت از صلبش کشاد درمحلی جز رحم مادر آرام‌داد ٤٠١
بعد نه مه گشت پیدا از آن محل کودکی بی‌عیب و طفلی بی خلل ٤٠٢

"(હકીમે) એવી યુક્તિ અજમાવી કે વિદ્વાનો પણ આશ્ચર્યમાં પડી ગયા; કામભોગ વગર વીર્ય કાઢ્યું અને (સ્ત્રીના) ઉદર સિવાય કોઈ અન્ય સ્થળે જ તેનું સંવર્ધન કર્યું. એ જ સ્થળેથી નવ મહિના બાદ દોષ અને ક્ષતિ રહિત બાળકનો જન્મ થયો."

ઉપર (૩)માં વર્ણવેલા જામીનાં શક્ય મૂળ સાધનોમાં ક્યાંય સલામાન કે અન્ય કોઈ પણ પાત્રના કૃત્રિમ જન્મનો કોઈ ઉલ્લેખ નથી ત્યારે જામીને એવી 'શક્યતા'ની કલ્પના કેવી રીતે થઈ હશે એ પ્રશ્ન છે.

કૃત્રિમ રીતે જન્મેલા સલામાનના ઉછેર માટે જે દાયણ પસંદ કરવામાં આવી તેની સુંદરતા અને દેહલાલિત્યનું જામીએ ચિત્તાકર્ષક વર્ણન આપ્યું છે :

چون نبود از شیر مادر بهره‌مند دایهٔ کردند بهر او پسند ٤٠٩
دلبری در نیکوئی ماه تمام سال او از بیست کم ابسال نام ٤١٠

"માના દૂધથી વંચિત હતો તેથી તેના માટે એક દાયણ પસંદ કરી; એવી સુંદરી જે રૂપમાં પૂર્ણિમાના ચંદ્ર જેવી અને વયમાં વીસથીયે ઓછી હતી તથા જેનું નામ અબ્સાલ હતું."

આ રીતે કવિએ અબ્સાલના અંગે અંગનું ખૂબ સુંદર વર્ણન કર્યું છે. સુંદરીના વાળ, આંખો, નાક, કાન, મોં, ગરદન, છાતી, હાથ, હથેલી, આંગળાં અને નખ વગેરેનું સરસ ઉપમાઓ સાથે વર્ણન કર્યું છે. દા.ત., અબ્સાલનું કોમળ પેટ અને નાભિનું વર્ણન :

زیر پستانش شکم رخشنده نور   در سفیدی عاج و در نرمی سمور ٤٢٨

دید مشاطه چو لطف آن شکم   گفت این از صفحهٔ گل نیست کم ٤٢٩

کرد وی این اشارت سوی آن   از سر انگشت اشارت شد نشان ٤٣٠

آن نشان را واصفان خواند ناف   نافه ازوی نافه را در دل شگاف ٤٣١

"તેની છાતી નીચે ચળકતું પેટ હાથી દાંત જેવું સફેદ અને સુંવાળા વાળ જેવું નરમ. મુશાતાએ પેટની કોમળતા જોઈને કહ્યું કે આ ફૂલની પાંદડીથી ઊતરતું નથી; (મુશાતાએ) આ રીતે તેની તરફ ઇશારો કર્યો તો તેની આંગળીનું નિશાન પડી ગયું. એ નિશાનને પારખુઓ નાભિ (નાફ) કહે છે, જેની આગળ કસ્તૂરી મૃગ(નાફા)નો પણ જીવ નીકળી જાય."

અબ્સાલની જેમ સલામાનના રૂપના પણ ગુણગાન કવિએ ગાયા છે ઉપરાંત એ રાજકુંવરના વ્યક્તિત્વનાં લક્ષણો—ચતુરાઈ, કલાપ્રેમ, રમતગમતનો શોખ, તીરઅંદાજી, ઉદારતા અને સહૃદયતા—નું વર્ણન પણ વિગતે અને મોહક રીતે કર્યું છે. સલામાનની ઉદારતા વિષે કવિ કહે છે :

بود در جود و سخا دریا کفی   بلکش از بحر عطا دریا کفی ٥٣٦

پر شدی از فیض آن ابر کرم   عرصهٔ گیتی ز دینار و درم ٥٣٧

"ઉદારતાની બાબતમાં તે દરિયાવ દિલ હતો, બલકે સખાવતનો દરિયો પણ તેની આગળ મુઠ્ઠીભર લાગતો. ઉદારતાના વાદળ સમા એ રાજકુંવરના પ્રતાપે ધરતી તમામ દીનાર અને દિરમથી ભરાઈ ગઈ છે."

આવો પ્રતાપી રાજકુંવર અને આશાસ્પદ યુવાન અબ્સાલના પ્રેમમાં પડે છે તેથી સ્વાભાવિક રીતે જ તેના પિતા અને હકીમ આ બધું જાણીને ચિંતા કરે છે. તેઓ સલામાનને સલાહ આપે છે :

دست دل در شاهد رعنا مزن   تخت شوکت را به پشت پا مزن ٦٩٥

منصب تو چیست چوگان باختن   رخش زیر ران بمیدان تاختن ٦٩٦

نی گرفتن زلف مهرو چوگان بدست   پهلوی سیمین بران کردن نشست ٦٩٧

અહીંયાં સલામાન જે રીતે જવાબ આપે છે તે બતાવે છે કે રાજકુંવર લંપટ નથી, બલ્કે ખૂબ સમજુ યુવાન છે. તે રાજાને પોતાની મજબૂરીની વાત કરે છે :

٧٠٩ هرچه فرمودی به جان کردم قبول   لیکن از بی صبری خویشم ملول
٧١٠ نیست از دست دل رنجور من   صبر بر فرموده‌ات مقدور من
٧١١ بارها باخویش اندیشیده ام   در خلاصی زین بلا پیچیده ام
٧١٢ لیک چون یادم ازآن ماه آمدست   جان‌من در ناله وآه آمدست
٧١٣ تافتاده چشم من برروی او   کرده ام رو ازدوعالم سوی‌او
٧١٤ در تماشای رخ آن دل پسند   نی نصیحت مانده بر یادم نه پند

“હું તમારી આજ્ઞા હૃદયથી સ્વીકારું છું, પરંતુ મારી પોતાની અધિરાઈથી વ્યગ્ર રહું છું. આ વ્યગ્ર હૃદયને લઈને તમારી આજ્ઞાઓના પાલનની મારામાં શક્તિ નથી. મેં અનેક વખત વિચાર કર્યો છે અને આ બલામાંથી મુક્ત થવા પ્રયત્ન કર્યો છે; પરંતુ જ્યારે પણ એ ચંદ્રમુખીની યાદ આવે છે તો મારું અંતર ધ્રૂસકે ધ્રૂસકે રડી પડે છે. જ્યારથી મારી નજર તેના રૂપ પર પડી છે ત્યારથી મેં બન્ને લોકનો ત્યાગ કરી દીધો છે અને એ સુંદરીના ચિત્તાકર્ષક મુખના દર્શનમાં ના તો કોઈ બોધ કે ના કોઈ નસિયત મને યાદ રહે છે.”

સલામાન પોતાના પિતા અને હકીમના ઠપકા ને કડવાં વેણ સહન કરી શકતો નથી. તેથી તે પ્રેમિકા સાથે નાસી જવાની પેરવી કરે છે.

٧٦٤ چون سلامان آن ملامت به شنید   جان شیرینش ز غم برلب رسید
٧٦٥ مهر ابسال از درون او نکند   لیک شوری در درون او فگند

“જ્યારે સલામાને એ ઠપકા સાંભળ્યા તો તેનો જીવ વ્યગ્રતાને લઈને હોઠે આવી ગયો. અબ્સાલનો પ્રેમ તો તેના અંતરમાંથી દૂર થયો નહીં. ઊલટું એક કોલાહલ તેના હૃદયમાં મચી ગયો :

٧٦٨ جانش از تیر ملامت ریش گشت   در دل اندوهی که بودش بیش گشت
٧٦٩ می بکاهد از ملامت جان مرد   صبر بروی کی بود امکان مرد
٧٧٠ می توان یک زخم خورد از تیغ تیز   چون پیاپی شد چه چاره جز گریز
٧٧١ روزها اندیشه کاری پیشه کرد   بارها در کار خویش اندیشه کرد
٧٧٢ با هزار اندیشه در تدبیر کار   یافت کارش بر فرار آخر قرار

“ઠપકાના તીરથી તેનું હૃદય ઘવાયું અને અંતરનું દુઃખ વધી ગયું. ઠપકાથી તો આશક હૃદય નિર્લજ્જ બને છે અને સહન કરી લેવું તેના માટે શક્ય રહેતું નથી.

આ રીતે કવિએ અબ્સાલના અંગે અંગનું ખૂબ સુંદર વર્ણન કર્યું છે. સુંદરીના વાળ, આંખો, નાક, કાન, મોં, ગરદન, છાતી, હાથ, હથેળી, આંગળાં અને નખ વગેરેનું સરસ ઉપમાઓ સાથે વર્ણન કર્યું છે. દા.ત., અબ્સાલનું કોમળ પેટ અને નાભિનું વર્ણન :

٤٢٨ زیر پستانش شکم رخشنده نور   در سفیدی عاج و در نرمی سمور
٤٢٩ دید مشاطه چو لطف آن شکم   گفت این از صفحهٔ گل نیست کم
٤٣٠ کرد وی این اشارت سوی آن   از سر انگشت اشارت شد نشان
٤٣١ آن نشان را واصفان خوانند ناف   نافی ازوی نافه را دردل شگاف

"તેની છાતી નીચે ચળકતું પેટ હાથી દાંત જેવું સફેદ અને સુંવાળા વાળ જેવું નરમ. મુશશાતાએ પેટની કોમળતા જોઈને કહ્યું કે આ ફૂલની પાંદડીથી ઊતરતું નથી; (મુશશાતાએ) આ રીતે તેની તરફ ઇશારો કર્યો તો તેની આંગળીનું નિશાન પડી ગયું. એ નિશાનને પારખુઓ નાભિ (નાફ) કહે છે, જેની આગળ કસ્તૂરી મૃગ(નાફા)નો પણ જીવ નીકળી જાય."

અબ્સાલની જેમ સલામાનના રૂપના પણ ગુણગાન કવિએ ગાયા છે ઉપરાંત એ રાજકુંવરના વ્યક્તિત્વનાં લક્ષણો—ચતુરાઈ, કલાપ્રેમ, રમતગમતનો શોખ, તીરઅંદાજી, ઉદારતા અને સહૃદયતા—નું વર્ણન પણ વિગતે અને મોહક રીતે કર્યું છે. સલામાનની ઉદારતા વિષે કવિ કહે છે :

٥٣٦ بود در جود وسخا دریا کفی   بلکش از بحر عطا دریا کفی
٥٣٧ پر شدی از فیض آن ابر کرم   عرصهٔ گیتی ز دینار و درم

"ઉદારતાની બાબતમાં તે દરિયાવ દિલ હતો, બલકે સખાવતનો દરિયો પણ તેની આગળ મુઠ્ઠીભર લાગતો. ઉદારતાના વાદળ સમા એ રાજકુંવરના પ્રતાપે ધરતી તમામ દીનાર અને દિરમથી ભરાઈ ગઈ છે."

આવો પ્રતાપી રાજકુંવર અને આશાસ્પદ યુવાન અબ્સાલના પ્રેમમાં પડે છે તેથી સ્વાભાવિક રીતે જ તેના પિતા અને હકીમ આ બધું જાણીને ચિંતા કરે છે. તેઓ સલામાનને સલાહ આપે છે :

٦٩٥ دست دل در شاهد رعنا مزن   تخت شوکت را به پشت پا مزن
٦٩٦ منصب تو چیست چوگان باختن   رخش زیر ران بمیدان تاختن
٦٩٧ نی گرفتن زلف چو چوگان بدست   پهلوی سیمین بران کردن نشست

અહીં સલામાન જે રીતે જવાબ આપે છે તે બતાવે છે કે રાજકુંવર લંપટ નથી, બલકે ખૂબ સમજુ યુવાન છે. તે રાજાને પોતાની મજબૂરીની વાત કરે છે :

هرچه فرمودی به جان کردم قبول　　لیکن از بی صبری خویشم ملول ۷۰۹
نیست از دست دل رنجور من　　صبر بر فرموده‌ات مقدور من ۷۱۰
بارها باخویش اندیشیده ام　　در خلاصی زین بلا پیچیده ام ۷۱۱
لیک چون یادم ازآن ماه آمدست　　جان من در ناله وآه آمدست ۷۱۲
تافتاده چشم من برروی او　　کرده ام رو ازدوعالم سوی او ۷۱۳
در تماشای رخ آن دل پسند　　نی نصیحت مانده بر یادم نه پند ۷۱٤

"હું તમારી આજ્ઞા હૃદયથી સ્વીકારું છું, પરંતુ મારી પોતાની અધિરાઈથી વ્યગ્ર રહું છું આ વ્યગ્ર હૃદયને લઈને તમારી આજ્ઞાઓના પાલનની મારામાં શક્તિ નથી. મેં અનેક વખત વિચાર કર્યો છે અને આ બલામાંથી મુક્ત થવા પ્રયત્ન કર્યો છે; પરંતુ જ્યારે પણ એ ચંદ્રમુખીની યાદ આવે છે તો મારું અંતર મૂસકે મૂસકે રડી પડે છે. જ્યારથી મારી નજર તેના રૂપ પર પડી છે ત્યારથી મેં બન્ને લોકનો ત્યાગ કરી દીધો છે અને એ સુંદરીના ચિત્તાકર્ષક મુખના દર્શનમાં ના તો કોઈ બોધ કે ના કોઈ નસિયત મને યાદ રહે છે."

સલામાન પોતાના પિતા અને હકીમના ઠપકા ને કડવાં વેણ સહન કરી શકતો નથી. તેથી તે પ્રેમિકા સાથે નાસી જવાની પેરવી કરે છે

چون سلامان آن ملامت به شنید　　جان شیرینش ز غم برلب رسید ۷٦٤
مهر ابسال از درون او نکند　　لیک شوری در درون او فکند ۷٦٥

"જ્યારે સલામાને એ ઠપકા સાંભળ્યા તો તેનો જીવ વ્યગ્રતાને લઈને હોઠે આવી ગયો. અબ્સાલનો પ્રેમ તો તેના અંતરમાંથી દૂર થયો નહીં. ઊલટું એક કોલાહલ તેના હૃદયમાં મચી ગયો :

جانش از تیر ملامت ریش گشت　　در دل اندوهی که بودش بیش گشت ۷٦۸
می بکاهد از ملامت جان مرد　　صبر بروی کی بود امکان مرد ۷٦۹
می توان یک زخم خورد از تیغ تیز　　چون پیاپی شد چه چاره جز گریز ۷۷۰
روزها اندیشه کاری پیشه کرد　　بارها در کار خویش اندیشه کرد ۷۷۱
با هزار اندیشه در تدبیر کار　　یافت کارش بر فرار آخر قرار ۷۷۲

"ઠપકાના તીરથી તેનું હૃદય ઘવાયું અને અંતરનું દુઃખ વધી ગયું. ઠપકાથી તો માનવ હૃદય નિસ્તેજ બને છે અને સહન કરી લેવું તેના માટે શક્ય રહેતું નથી.

[illegible] તલવારનો એક ઘા તો સહન કરી શકાય, પરંતુ જો ઉપરાઉપરી ઘા પડે તો (જાન બચાવી) નાસવા સિવાય કોઈ ઉપાય રહેતો નથી. (સલામાને) દિવસો સુધી વિચાર્યું અને ઘણી વખત પોતાનાં કાર્યો ઉપર નજર નાખી. ઉપાય અંગેના સેંકડો વિચારો પછી છેવટ તેણે નાસી જવાનું નક્કી કર્યું."

અત્રે અબ્સાલને સાથે લઈ ઊંટ પર સવાર થઈ અવશ્ય મંઝિલ તરફના સલામાનના પ્રયાણને સંક્ષિપ્તમાં ખૂબ મનહર રીતે કવિએ રજૂ કર્યું છે. બન્ને પ્રેમીઓ ઊંટ ઉપરની સાંકડી અંબાડીમાં પ્રસન્ન ચિત્તે પ્રવાસ કરે છે એ દૃશ્યનું વર્ણન સમગ્ર કાવ્યમાં કવિત્વની મહેંક પ્રસરાવી દે છે :

٧٧٣ کرد خاطر از وطن پرداخته　　محمل از بهر رفتن ساخته
٧٧٤ چون در آمد شب روان محمل ببست　　تنگ باابسال در محمل نشست
٧٧٥ هم سلامان نغز وهم ابسال نغز　　محمل از هردو چو بادام دو مغز
٧٧٦ وقت رفتن رفته سر بر دوش هم　　گاه خفتن خفته در آغوش هم
٧٧٧ هر دو را پهلو به پهلو متصل　　بود محمل تنگ از آن رفتی نه دل
٧٧٨ یار بی اغیار چون در بر بود　　خانه هرچه تنگتر بهتر بود
٧٧٩ بلکه هرجا یار را افتد درنگ　　کی بود بر عاشق دلخسته تنگ

"વતનનો મોહ ત્યાગીને જવા માટે એક મેહમિલ તૈયાર કર્યું. રાત પડતાં મેહમિલમાં અબ્સાલ સાથે અડોઅડ બેસીને રવાના થયો. સલામાન અને અબ્સાલ બન્ને પ્રેમીઓ ખૂબ રૂપવાન હતાં અને (એવી રીતે બેઠેલાં હતાં) કે મેહમિલ બે દળની બદામ જેવું લાગતું હતું. ચાલતા ત્યારે એકબીજાના ખભા ઉપર માથું ટેકવીને અને સૂતાં ત્યારે એકબીજાના ખોળામાં સૂતાં હતાં. મેહમિલ સાંકડું હોવાને લઈને તેઓ અડોઅડ બેઠાં હતાં પરંતુ કાંઈ તેમનાં દિલ તંગ થઈ ગયાં ન હતા (કેમકે) હરીફોની ગેરહાજરીમાં પ્રિતમ જ્યારે ખોળામાં હોય તો ઘર જેટલું વધારે સાંકડું એટલું વધારે સારું પુરવાર થાય છે"

એક અઠવાડિયાના ભૂમિ-પ્રવાસ પછી તેઓ સમુદ્ર કાંઠે પહોંચે છે અને હોડીમાં સવાર થઈ એક નિર્જન, પરંતુ સુંદર ટાપુ ઉપર આશ્રય લે છે. જામીએ દરિયાનું ચિત્રણ તથા નૌકાવિહારનું વર્ણન એટલું અલંકારિક રીતે કર્યું છે કે તેનો રસાસ્વાદ માત્ર મૂળ ફારસી પંક્તિઓ વાંચીને જ કરી શકાય છે:

કવિ દરિયા વિષે કહે છે :

٧٨٨ دید بحری همچو گردون بیکران　　چشمهای بحریان چون اختران
٧٨٩ قاف تا قاف امتداد دور او　　تا به پشت گاو و ماهی غور او
٧٩٠ کوه پیکر موج ها در اضطراب　　گشته کوهستان ار آنها روی آب

یا نه بختی اشتران از هر طرف «از سر مستی بلب آورده کف ۷۹۱
ماهیان دروی نمایان بی دریغ همچو جوهر از صقالت داده تیغ ۷۹۲
بلکه پیدا پیش چشم خورده بین چون خطائی نقش بر دیبای چین ۷۹۳
کرده سطح آب را هرجا دونیم همچو نیلی دیبه را مقراض سیم ۷۹٤

"(સલામાને) આકાશ જેવું અનંત સમુદ્ર જોયું, (જેમાં) જળચરોની આંખો તારાઓ જેવી દેખાતી હતી. તેનો વિસ્તાર કાફ પર્વતથી બીજા કાફ પર્વત સુધી અને તેની ઊંડાઈ (પાતાળમાં) ગાય તથા માછલી સુધી હતાં; પર્વતકાય મોજાં ઊછળતાં હતાં અને તેમને લઈને પાણીમાં ગિરિમાળા સર્જાતી હતી (અથવા તો) (જાણે) નવ ખૂંધવાળા ઊંટો સર્વત્ર મસ્તીમાં આવી મોંમાથી ફીણ કાઢતા હતા. એ દરિયામાં માછલાંઓ અસંખ્ય દેખાતાં હતાં, જે ચમકદાર તલવારો જેવાં લાગતાં હતાં; (અથવા) (જાણે) સુક્ષ્મ દૃષ્ટિ સમક્ષ ચીની મખમલ ઉપર ખતાનું ચિત્રકામ થયેલું દેખાતું હતું. (એ માછલાંઓ) પાણીની સપાટીને સર્વત્ર બે ભાગમાં કાપતાં હતા, જેમ લીલા મખમલને રૂપેરી કાતર કાપે."

સલામાન અને અબ્સાલ સમુદ્ર વચ્ચેના ટાપુ ઉપરના વનમાં અમનચમન કરે છે અને રાજા પોતાના ચમત્કારી અરીસામાં બન્નેને નિશ્ચિંત અવસ્થામાં જોઈ પહેલાં તો પ્રસન્ન થાય છે તથા તેમની જરૂરિયાતના સરસામાન પણ મોકલી આપે છે. પરંતુ ઘણા દિવસો પછી પણ સલામાનનો અબ્સાલ તરફનો મોહ છૂટતો નથી દેખાતો ત્યારે રાજા અલૌકિક શક્તિ વડે બન્ને પ્રેમીઓને છૂટાં પાડી દે છે. આની જાણ સલામાનને થતાં તે ડરતાં ડરતાં પિતા પાસે પાછો ફરે છે. અત્રે રાજા તેને ઉપદેશ આપવાનુ શરૂ કરે છે તેથી સલામાન કંટાળીને ફરી પાછો અબ્સાલ સાથે જંગલમાં નાસી જાય છે અને આગ પ્રગટાવી બન્ને પ્રેમીઓ તેમાં ઝંપલાવે છે. રાજાની ચમત્કારી શક્તિ સલામાનને બચાવી લે છે અને અબ્સાલને બાળી નાખે છે. કવિ આનું રહસ્યમય કારણ બતાવી કહે છે :

هر دو از دیدار آتش خوش شدند دست هم بگرفته در آتش شدند ۹۱۵
شه نهانی واقف آن حال بود همتش بر کشتن ابسال بود ۹۱٦
بر مراد خویشتن همت گماشت سوخت اورا وسلامان را گذاشت ۹۱۷
بود آن غش بر زر واین زر خوش زرخوش خالص بماند وسوخت غش ۹۱۸
چون زر مغشوش در آتش فتد گر شکستی اوفتد بر غش فتد ۹۱۹

"બન્ને પ્રેમીઓ આગ જોઈ ખુશ થયાં. હાથમાં હાથ લઈ આગમાં કૂદી પડયાં. રાજા છૂપી રીતે આનાથી વાકેફ હતો. તેનું લક્ષ્ય અબ્સાલને મારી નાખવાનું હતું. તેણે પોતાના લક્ષ્ય ઉપર ધ્યાન કેન્દ્રિત કર્યું. તેણીને મારી નાખી સલામાનને બચાવી લીધો; (કેમકે) (અબ્સાલ) સોના ઉપરનો કચરો હતો અને આ (સલામાન)

શુદ્ધ સોના જેવો હતો, તેથી શુદ્ધ સોનું બાકી રહ્યું અને કચરો બળી ગયો. જ્યારે કચરાયુક્ત સોનું આગમાં પડે છે તો માત્ર કચરાને હાનિ પહોંચે છે."

આમ અબ્સાલથી વિખુટા પડયા પછી સલામાન દુખ તથા વ્યગ્રતાનો અનુભવ કરે છે. રાજાને પોતાના કુંવર ઉપર દયા આવતાં તે હકીમની સલાહથી સલામાનને વ્યાકુળતામાથી બહાર કાઢવાના પ્રયત્નો કરે છે. હકીમ સલામાનને પોતાનો તાબેદાર બનાવી લઈ ઝોહરા નામના અલૌકિક પાત્રનું સર્જન કરીને સલામાન સાથે તેનો મેળાપ કરી આપે છે.

(૬) કવિ જામીએ મસ્નવીના છેલ્લા ભાગમાં રૂપકની પ્રમુખ વિગતોનું આધ્યાત્મિક અર્થઘટન આપ્યું છે. તેમના વર્ણન અનુસાર સૃષ્ટિના સર્જકે દશ અકલ (عقل)નું નિર્માણ કર્યું હતું. દશમી અકલ (عقل) અકલે ફઅઆલ (عقل فعال) (Active intelligence) છે. જગતનું સર્વસ્વ તેને તાબે છે તેથી તે 'શાહ' અથવા રાજા કહેવાય છે. આ અકલે ફઅઆલ અથવા રાજા પાસેથી જગતને જે فیض (લાભ) પહોંચે છે તેનું નામ હકીમ અથવા જ્ઞાની છે અને આ અકલે ફઅઆલમાંથી શારીરિક સ્વરૂપ વગર જે પવિત્ર આત્માનો જન્મ થયો છે તે 'નફસે ગુયા' (نفس گویا) કહેવાય છે. આ 'નફસે ગુયા'નો શારીરિક સ્વરૂપ નથી માત્ર આત્મા છે અને આત્મા અત્યંત પવિત્ર હોવાથી તેનું નામ 'સલામાન' પાડવામાં આવ્યું છે. કવિના મત અનુસાર વાસનાયુક્ત શરીર એ જ અબ્સાલ છે શરીર આત્માને લઈને અને આત્મા શરીર વડે જીવંત રહેતો હોવાથી જ આત્મા રૂપી સલામાન અને શરીરરૂપી અબ્સાલ એકબીજાને ચાહે છે. બન્ને પ્રેમીઓ જે સમુદ્રમાં વિહારે છે તે વાસનાનો દરિયો, અને જે આગમાં કૂદી પડે છે તે રિયાઝત(ریاضت શ્રમ)ની આગ છે. આગમાં જે (અબ્સાલ) બળી જાય છે તે પ્રાકૃત (طبع) છે અને જે (સલામાન) બચી જાય છે તે આત્મા (جان) છે. ઝોહરા નામનું પાત્ર ઉચ્ચ સિદ્ધિઓ(کمالات بلند)નું પ્રતીક છે.

ઉપરોક્ત સમજૂતી પ્રમાણે શુદ્ધ મનુષ્યાત્મા થોડા સમય સુધી અશુદ્ધ શરીર સાથે સંયોગ કરી લે છે, પરંતુ પરિશ્રમ (રિયાઝત) વડે આત્મા મુક્ત થઈ 'ઉચ્ચ સિદ્ધિઓ' મેળવી શકે છે.

(૭) મૌલાના જામીએ પોતાની સૂફી માન્યતાને સુંદર રૂપક દ્વારા સફળ રીતે રજૂ કરી છે એમાં શંકા નથી એક તરફ તો આધ્યાત્મિક સિદ્ધાંતોને એક પ્રેમકથાના રૂપકમાં સુંદર રીતે રજૂ કર્યા છે, તો બીજી તરફ સમસ્ત કાવ્યને આહ્લાદક વર્ણન તથા આકર્ષક કિસ્સાઓથી મઢી લીધું છે.

A REVIEW ARTICLE

R. S. NAGAR

Department of Sanskrit
University of Delhi
Delhi

MOHABHAṄGAM : A Sanskrit Mahākāvya composed by Rasik Vihari Joshi, Published by the University of Jodhpur, Jodhpur, Rajasthan, INDIA, 1st ed., V. 99, p. 25 cm., 1978, Price Rs 30-00

The Mahākāvya Mohabhaṅgam is divided into eight cantos, comprising of 330 Santkrit verses in various metres. The theme of the Mahākāvya has been taken up from the anecdotes of the Philosopher-Saint named Saubhari depicted in the Viṣṇu Purāna and the Bhāgavata-Mahāpurāna It has been recast with the poetic imagery of the author with a lofty message and relevance to the modern world. The pauranic Saint Saubhari was a distinguished Vedic scholar Bands of students and scholars assembled in his Āśrama in search of knowledge from every corner of India. Once he noticed some fishes in amorous activity while he was practicing penance submerged in water of a river. The scene aroused in him latent sex urge. He approached King Māndhātā asking for the hand of one of his daughters in marriage The King was perplexed with the age old wrinkled body of Saubhari. He could neither accept nor deny the request as he was rather scared of his supernatural powers. He, therefore, took the pretext that he had no objection if any of his daughters willingly chose him to be her husband Saubhari, by the efficacy of his yogic powers, assumed the form of a charming young prince and all the fifty daughters of the King Māndhātā chose him as their husband. The Saint married all of them and took them to his hermitage where by his supernatural powers he got constructed luxurious palaces, beautiful gardens and lakes and provided to his wives all pleasures of

the mundane world. He assumed fifty bodies through the power of Kāya vyūha and enjoyed to the highest extent. Time went on and he got sons and grand sons but his desires never came to an end. He, then realised that sensual pleasure could never give permanent and absolute satisfaction and therefore it was wise to give up objects of pleasures.

Sanskrit Poetics proclaims four ends of human life, viz. Righteousness (Dharma), Prosperity (Artha), Sex (Kāma) and Liberation (Mokṣa) as the main purpose of poetic composition. The present Mahākāvya, through worldly pleasures and sex, takes the reader to seek after final liberation — the summun bonum of human life. The poet brings forth through a psychological dialogue between Saubhari and his fifty wives that one can not understand the futility of sensuous pleasures Just by ignoring them or being indifferent to them but one can certainly understand their futility through direct experience.

Since the Mahākāvya Mohabhaṅgam helps the reader to dispell the darkness of ignorance through the teaching of the righteous path to obtain liberation, it may be properly designated as a 'S'āstrakāvya', like the Mahābhārata, which builds up the epitome of the palace of the tenets of philosophical thought and Ultimate Truth-Reality with the dexterity of poetic architecture. Liberation is the final teaching-goal of this Mahākāvya and, therefore, the predominent Sentiment (Rasa) in the Mahākāvya is 'S'ānta', Abhinavagupta has clearly supported the supremacy of 'S'āntna Rasa' stating that 'Sentiment' (Rasa) is an asthetic experience of highest bliss through the poetry. This experience is on its peak in 'S'ānta Rasa as it takes the reader to attain liberation.

'Mokṣa-phalakatvena cāyam parama-puruṣārtha-
niṣṭataya sarva-rasebhyaḥ pradhānatamaḥ'

The poet has remarkably nurtured 'Śānta Rasa' in the Mahākāvya along with a happy blending of several other Rasas such as Saṁbhoga Sṛṅgāra, Adbhuta etc. conspicuous among them is the Sentiment Devotion (Bhakti).

Saubhari, the main character of the Mahākāvya, is a 'Dhīra-Praśānta' type of hero who overshadows all other characters like Māndhātā and his daughters by the magnanimity of his qualities and personality.

He is an accomplished Saint possessed of super-natural powers. The deceptive glitter of sensual objects bewitched him due to his past actions and carried him away from the path of righteousness. The experience of transitory sensuous pleasures made him realise their fickleness and futility and he finally abdicted them. The poet has most successfully brought forth the transformation in the main character and has, thus, truly exhibited his remarkable capacity of characterisation. The hero of the Mahākāvya is not a stereotyped character as we generally come across in Sanskrit poetry but he has a revolving personality. He falters like an ordinary human being and falls in the trap of mundane pleasures. We, therefore, find in his personality a process of constant change and rechange from good to bad and bad to good.

A close scrutiny of the Mahākāvya bears ample testimony to the poetic skill of very high order of the author which is exuberent with new grammatical feats, sublimacy of philosophical thought, ardent devotion, magnificent rhetorical devices, musical resonance of metres and above all the delineation of nuptial ceremonies, manners and customs and cultural traditions of ancient India. The poet confidently demostrates his profound erudition of Sanskrit grammar and lexicons by the profuse use of new grammatical verbal forms such as both types of Frequentatives, Nominal Verbs, Desideratives, Perfect and Aorists (in Active and Passive) in abundance. He handles long compounds with a command over Sanskrit language, preserving the beauty and accuracy of grammar, idiom, verb and syntax. Surprisingly, such grammatical acrobatis (canto I, 21–28), touched with the magical wand of Dr Joshi, do not mar the charm of poetry but on other hand enhance symmetry in poem, reverberate metrical rhythm and musical harmony. As one recites these verses one is fascinated by the amazing ability of the poet for constantly employing such grammatical devices to heighten sonorous effect. Even though one may not understand the meaning, the simple recitation of these verses leaves an abiding sound impact on the mind of the reader as may be seen in the following verse:

"Vandéhaṁ mantra-mūrtim, praṇata-hṛdayago yas tamo dandahītāt.
Śrddhām me tantanītāt, rasika-hṛdayago dedavītāt sva-dhāmnā. ।
tam Kṛṣṇam toṣṭavīmo, madhura-guṇa-mayīm mālikām jāgrathīmaḥ
pūjārthaṁ nannamīmo, hṛdaya-nidhi-hitam Mādhavam popuṣīmaḥ ॥

He displays unique ability of reading and feeling the pulse of words. He is exceptionally dexterous in the selection of words and metres in which he gracefully clothes his ideas and weaves new patterns. The ditatchment is on the high peak when he says—

> 'In old age the son behaves like an enemy, even hundreds of wives envy, grandsons desire wealth and death. Wise men, therefore, censure torn up body in the house and abandon sex and desires.'

putraḥ śatravatih jarjara-tanau bhāryā-śatī dviṣṭate pautraḥ Kāmayate dhanam nidhanamapyāśābhailāśānvitaḥ

In this verse the metre 'Śārdūlavikrīḍita' the appropriate choice of words and sense, and matching sounds in the garb of the figure alliteration (Vṛttyanuprāsa) drive home the reader together with the intended purpose of renunciation.

The rhetorical deviced such as simile (upamā), metaphor (rūpaka), etc. have not been forcibly brought in for decorative purpose or outward show and glamour but they automatically step in one by one to reveal the combination of poetic arrangement, poetic imagery and imagination and thus serve the poet in creating vivid pictures of various situations. He, for example, describing the spell-binding beauty of a lady says that 'The lady expressed sexual desire to the Saint through her eyes. She was a heap of lustress, abode of new qualities, a casket of sweetness-dripping nectar, a result of all auspicious deeds or a tablet of unlimited beauty.'

Kadambam Kāntīnām, nava-nava-guṇānāṁ susadanam,
Sudhāyā mañjūṣā, madhu-rasa-jharī Kāpi vanitā ।
phalam vā puṇyānām, niravadhika-lvāaṇya-guṭikā
yayāce netrābhyām munim atha ca bhogaṁ ca muditā.

Canto III-8.

In this verse the elegant 'Śikhariṇī metre and the figure metaphor of garlend (niraṅga mālā-rūpaka) magnificiently prostrudes the exquisite glamour of a lovely damsel.

Similar is the case with the use of all other figures. Only when the poet has to corroborate his own ideas, he employs the figure (arthāntaranyāsa), as is seen in the following :

(1) 'Who can obstruct the opening gates of ripe destiny ?
Ko vādvāraṇi roddhuṁ prabhavati niyater hanta pākam vrajantyāḥ.

Canto II. 4

(2) 'The wise do not talk meaningless'
Nirarthakaṁ na pravadanti paṇḍitāḥ.

Canto II. 45

(3) 'Even great men are defamed when destiny is unfavourable!
Vidhau vāmebhūte bhavati mahatāmapyapayaśaḥ.

Canto V. 38

(4) 'Longing never comes to an end'
Na vā jagati lālasā Kvacidapi praśāntā bhavet

Canto VII. 15

(5) 'In whom does not revolve the wheel of destiny'
Niyati-chkra-maho parivartanaṁ, śrayati Kutra na hanta śarīriṣu

Canto VII. 41

(6) 'The detached person attains liberation'
vairājya-dhir vijayate labhate camokṣam Canto—VIII. 10

(7) 'None can escape the result of his own actions'
na kopi tarituṁ phalaṁ prabhavati svakaṁ karmajaṁ

Canto VII. 13

The figure illustration (dṛṣṭānta) serves the poet to illustrate. The poet his own innovations in the selection of the standards of comparisons (upamāna). Being a profound scholar of Sanskrit grammar, Indian philosophical systems and other disciplines of Sanskrit literature, his standards of comparison are not limited to one particular sphere but they come from different fields. As per the demand of a situation, the poet compares gross with subtle and subtle with gross This may be observed in the following two examples :

(1) 'The blue suffire studded at the bank of the pond looked like the dark-blue locks of hair, ruby studded on the steps looked like love-red glances and the water like the camphor-white complexion of the body. Thus the lady appeared splendid like a pond as if she was Prakṛti of Sāṁkhya philosophy'.
Rāmā puṣkariṇī babhau guṇa-mayī māyeva Sāṁkhye matā

Canto. V 34

(2) 'As the milk changes into curds, the whole universe changes except soul'

Yathā kṣīram loke dadhi-ghaṭita-pariṇāmam ayate
tathā sarvo lokaḥ pariṇamata Ātma-vyatikaraḥ

Canto VIII. 17

The descriptions of Spring (I–32–3[illegible]), yound damsels (III. 3–41), Wedding ceremony (IV, 2–37), vāsa-gṛha (IV, 38–41), garden (V, 8–21), garden-sports (V. 24–28) and lakes (V, 29–36) attest poets' power of graphic delineation. The description of wedding ceremony is most remarkable as it throws ample light on the rituals and social customs of ancient India. The poet is most graphic in the delineation of animate and inanimate objects such as gardens, lakes, the capital and Royal Assembly Hall of the King Māndhātā, the palace, young girls, customs and manners. On account of his poetic fancy and the scheme of colour combination of proper words, appropriate metres and imagination, the portrait drawn by him is very lively and splendid. It may be relished in the following example :

'Unable to decide the deapth of the navel-beauty-well of the lady, the Saint Saubhari pulled the hair-rope of navel upholding the breastpichers'

Kasyāścid romarājim kalaśa–nibha–kucālambinīṁ rajjurūpāṁ/
dṛṣṭvā tan nābhi–kūpa–bhramadanukalita-prānta-bhūrāptkamaḥ
paryāptā vā na veyam gahanatara–tala–sparśinīṁ nābhi–vāpīm
gantum tām rūpa–vāpīm sucarita–caritaḥ Saubhariḥ sañcakarṣa
Canto. III. 13

The Sanskrit scholars will definitely relish in this Mahākāvya the sweet melodies and very high poetic imagination with lucid and charming diction. Of course, there are arid regions in the Mahākāvya which smack of obstruse grammatical formations particularly of frequentatives such as bābhraṣṭi, tāsthalti, tāstabdhi, dardaṣṭi and purposefully woven long compounds such as 'nūnam snānāvagāhonmukha–parama–dhṛti vyāja–sambhāvayitrī' (III, 14), but such patches are far and few between which does not deter its sweetness and perspicuity The only grammatical fault which has come to my notice is the use of 'Sampaśya' in place of the correct form 'Saṁdṛśya' (VI. 36). Obviously, this seems to be an over sight printing mistake as the author's command over Sanskrit grammar is justified through out the Mahākāvya.

In fine, it will not be impertinent to say that the Mahākāvya Mohabhaṅgam is conspicuous for the felicity of expression, minute shades of meaning, dexterity in the choice of metres, striking poetic imagery

poet's extra-ordinary power of delineation and above all for the style which changes from time to time from gandiloquent to simple and viceversa. The Mahākāvya, written in classical ornate style of poetry, expounding the salient features of ancient Indian culture and philosophical thought, testifies to Rasik Vihari Joshi's intrinsic poetic ability. A critical and impartial evaluation of the Mahākāvya rates the poem par excellence according to the poetic standards laid down by Sanskrit Poeticians because it not only pleases the reader but also preaches like a lady the lofty ideals of virtuous life. Dr. R. V. Joshi has made commandable contribution through the composition of this Mahākāvya to modern Sanskrit literature. The Mahākāvya also includes an English summary, introduction and index. The printing and get up of the book is very attractive for which the publisher and printer deserve full credit.

I am fascinated to opine on the Mahākāvya Mohabhaṅgam in my own five Āryās :

Kokila-Kaṇṭha-śikharinī Śārdūlavikrīḍtaṁ vā gahanam,
Kujati garjati kuñje'ranye Rasikasya Kāvyānām (1)

Yasminśchandonādo vividhālaṁkṛtī Rasa-dhvaniścāpi,
Varṇana-citraṁ vastu ca parisphuritamivākṣnoḥ purataḥ (2)

Adharīkaroti nūnaṁ mocārasanibhamadhura-rasāsvādam/
madhurimṇā hi Rasānaṁ Varnāṇāṁ Chandasāṁ gunānāñca (3)

Mādhvī-rasa-nisyandaścyavatīva varṇa-saṁghatanayā yatra,
ramayati manaḥ sumanasāṁ yathā Pārijāta-makarandaḥ (4)

Nānā-Śāstra-rahasyaṁ Caturvarga-phala-prāpti-hetuñca,
bodhayati Mohabhaṅgaṁ Saubhari-muni-kathā-vyājena (5)

VIDYA

THE JOURNAL
of
GUJARAT UNIVERSITY

Vol. XXIII | August, 1980 | No. 2

C-LANGUAGES

Published by the
GUJARAT UNIVERSITY
AHMEDABAD-380 009

ORIGINS OF SOME PLACE-NAME TYPES OF GUJARAT*

H. C. BHAYANI

1

1. There are more than one hundred and seventy-five names of villages and towns in Gujarat[1] which end in *–aj,–āj, –ij, –ūj, –ej or–oj*. The percentage of such place-names is considerably higher in Central Gujarat as against the other regions of Saurashtra, Kachchh, North Gujarat and South Gujarat. Even in Central Gujarat the names are concentrated in two districts, viz. Kheda and Ahmedabad.

From the early epigraphical and literary records of Gujarat, we have several place-names ending in *-jja* from the Saurashtra region during the Maitraka period (4th to 8th Cent.) They are as follows[2]:

kakkijja, desurakṣitijja, moraṇḍijja, s'ivatrātajja, sīhamuhijja, baṇḍarijji-ḍi, māṇaijjikā, komḍhajja, gorajja, rohiṇiajja, bherajjikā, kemujja.

A few similar names are also attested from the records of the Caulukya period (11th to 13th Cent.). The endings *–ai, –ij, –uj* etc. of the modern names obviously derive from the endings *–ajja, –ijja* etc. found in earlier names.

2. What is the origin of these endings of the earlier place-names?

In discussing this problem it is necessary to take note of the linguistic character of the place-names and personal names occurring in the Maitraka epigraphs. The language of these epigraphs (which are in the form of copper plate grants) is Sanskrit, but it is marked with numerous Prakritisms, especially in the case of the proper names. The later are either in Sanskrit or in Prakrit or in a hybrid Sanskrit-Prakrit form. Take for example the three names *Śivatrātajja, Sīhamuhijja* and *desurakṣitijja* from the above-given list The first is made up of Sk. *Śiva-trāta-* 'protected by Śiva' (but possibly, a personal name) and the Pk. suffix *-ijja*. The second is made up of Pk *Sīha-muha-* 'lion's face'

* A paper presented at the Tenth Annual Conference of Dravidian Linguistics (Delhi. July 1980).

and the same suffix *–ijja*, The third also contains the same suffix attached to the base *desuraksita* which can be analysed as Pk *de–* (contracted from *dea-*, Sk. *deva*) + Sk. *suraksita–* 'well protected', the meaning of the whole being 'well-protected by the god' (but possibly, a personal name).

3. The Pk. suffix *–ijja* is a continuation of the Sk. suffix *-iya*[2]– forming adjectives from nouns in the sense of 'related to n,' 'belonging to n,' 'connected with n,' as can be seen from Pk. *amguliijiya–*, Sk *anguliyak'a–* 'finger-ring', Pk. *kamcuijja–*, Sk *kañcukiya–* 'chamberlain', Pk. *biijja–*, Sk. *dvitiya* 'second', Pk *tiijja–*, Sk. *trtiya–* 'third', Pk *karanijja–*, Sk *karaniya–* 'worth doing', Pk. *ramanijja–*, Sk. *ramaniya–* 'beautiful' etc. The Pk. suffix *-ejja–* derived from the Sk suffix *–eya–* is closely related to *-ijja–* in its meaning and application. The examples are Pk. *pejja–*, Sk. *peya–* 'worth drinking', Pk. *kosejja–*, Sk *kaus'eya–* 'silken cloth', Pk. *gevejja–*, Sk. *graiveya–* 'neck-ornament', Pk. *bhāinejja–*, Sk. *bhāgineya* 'sister's son' etc.

Moreover, in Prakrit *–i–* and *–e–* (and correspondingly *–u–* and *–o–*) in closed syllables seem to vary freely or dialectically (the conditions remain unspecified so far), and the Sk *–i–* and *–e–* in closed syllable appear at times respectively as *–e–* and *–i–* in Prakrit. We have for example Pk. *vārijja–* and *vārejjā–* 'marriage', Pk. *tamdulejjaga–* from Sk *tanduliyaka–*, Pk *samtejjā* from Sk. *śāntiyaka–*, Pk. *kālijja–* from Sk *kāleya–*, Pk. *sāvaijja–* from Sk. *svāpateya–* etc

4. Accordingly the place-name *Śivatrātaijja* would mean '(the village) founded by or after S'ivatrāta' and *desuraksitijja* would mean '(the village) founded by or after Desuraksita' Similarly *kakkijja* is to be explained as 'the village of Karka'. This derivation is very strongly supported by the fact that among the Maitraka village names we actually find a few with the *–iya–* and *–eya–* suffixes, e.g., *vasukiya*, *khuddavediya*, *sauvarnakiya*, *naddiya*, *kārmaneya*.

5 The diversity of vowels we find in the endings of the modern forms (*–ai*, *-āi*, *–ij*, *–ūj*, *–oj*) can be explained by the historical phonology of Gujarati.

Pk. *–ijja–*, *–ejja–* : Guj. *–ai*

Pk. *kālijja*–' liver ' : Guj. *kāḷ(a)jā*.

Pk. *taṁdulejjaga* – ' potherb ' : Guj. *tā̃dal(a)jo*.

Pk. *hasejja, hasijja* etc. Guj. *has(a)je*.

Pk. –*āijja* : Guj. –*āj* (through –*āyaj*–)

Pk. – *aijja*– : Guj. –*ej*

Pk. – *uijja*– : Guj. –*uj*, –*oj*.

Pk. *sthamuhijja*– : Guj *sthumj* (through the loss of –*h*– and reduction of –*m*– to nasalization). Modern *ra̧ṇ̃ūmj*, *pasūmj* etc. are comparable.

Once this type of nomenclature for villages was in vogue, the suffixes could be analogically used for new formations.

6. We have no extensive place-name records for later periods in the history of Gujarat comparable to what we have for the Maitraka period So we cannot form any idea of the changes if any, in the naming pattern that might have taken place during those periods. The present day concentration, however, of the –*j*– ending names in the Kheda and Ahmedabad districts of Central Gujarat seems to be a post–Maitraka development On the other hand, the comparative paucity of such names in the modern Saurashtra (and its Bhavnagar district) when considered in the light of what we find there in the Maitraka period requires to be explained A guess may be hazarded. Firstly, the unsettled conditions in Southern Saurashtra due to the sack of Valabhi and the fall of the Maitrakas towards the end of the eighth century might have caused group migrations. Secondly the rise of the Caulukyas towards the end of the tenth century in North Gujarat and especially the founding of Ahmedabad as the capital city in the beginning of the fifteenth century might have given rise to new settlements in the Central Gujarat area The problem however has to be independently investigated to reconstruct a reliable picture of the developments.

2

1. There are about one hundred and twenty-five names of villages and towns in Gujarat which end in -*kā*. In many of these -*kā* is clearly a suffix and is the same as the genitive marker -*kā* characteristically used in the Hindi group of languages. In the following place-names for

example the base is a personal or caste name to which the suffix *-kā* is attached :

lālu-kā, khemgār-kā, bijal-kā, nāraṇ-kā, jām-kā, sāduḷ-kā, vejal-kā, lākhaṇ-kā, nāgaḍ-kā, mokhaḍ-kā, mālśi-kā, rāṇi-kā, dādu-kā, rabāri-kā, paṭel-kā, bhoi-kā, mālaṇ-kā, paḍhiyār-kā, cāvaḍ-kā, bābhaṇ-kā.

The general meaning of this type of place-names is obviously 'the village belonging to, associated with or named after n.'. For example, the meanings of the village names in the above-given list are 'Lālu's,' 'Khegār's', 'Bijal's', 'Nāraṇ's' etc.

For *Dhoḷkā* and *Dhaṁdhukā* we find earlier forms Sk. *dhavalakkaka-* and Pk. *dhaṁdhukkaya-* in the literature of the Caulukya and the post-Caulukya periods. In these too the bases are the personal names *dhavala* and *dhaṁdhu-*. The meanings can be understood as 'The town founded by or in the memory of *Dhavala* and *Dhaṁdhu*'.

2. The problem is how to account for the occurrence of the 'Hindi' *-kā* suffix in numerous Gujarati place-names The corresponding Gujarati genitive marker is *-nā-* *-kā* is otherwise unknown to Gujarati. So the only plausible explanation seems to be that early Hindi-speaking settlers in Gujarat might have been responsible for this type of nomenclature for the villages. King Mūlarāja, the founder of the Caulukya dynasty is known to have invited learned Brāhmaṇas from the North to settle in Gujarat and even the modern descendants of these Brāhmaṇas are known as Audicya (i.e. northerners). There is an old tradition that at different periods numerous communities of Brahmaṇas, Banias, Rajputs and Chāraṇs migrated from Rajasthan to Gujarat Hindi has been prevalent since long in Rajasthan as the high language. In a number of Rājasthānī surnames *-kā* occurs as a possessive suffix (*Goyandka, Saṁghrājkā.*)

3. Initially this type of naming would have been adopted for a few newly founded or renamed villages. Thereafter it might have become current in certain areas and remained there in vogue for some period.

3

1. Of some thirty village names[6] from Gujarat ending in *—cā*, *āmbecā*, *gaṁgecā*, *budhecā*, *khākharecā*, *borīca*, *pīlucā*, *vāghecā*, *māmābhācā* etc. have clearly a structure that allows us to identify *—(e)cā* as the genitive ending. The base element in these names is either a personal name (*āmbo*, *gāṁgo*, *budho*, *vāgh(jı)*, *māmābhā*) or a botanical name (*khākharo*, *borī*, *pīlu*). This *—(e)cā* is the same as the characteristic genitive marker of Marathi and Konkani. The problem is how to explain its presence in the place-names of Gujarat. Only six names are from South Gujarat which is adjacent to the Marathi speaking area. The large majority of these names are from Saurashtra and North and Central Gujarat.

2. The explanation is to be sought in wider contact between Gujarati and Marathi Prior to the British rule the Marathas held sway for a few decades over a substantial region of Gujarat. But the history of contacts between Gujarati and Marathi have several dimensions. There are a few Gujarati surnames like *koṭeca*, *dīveca* etc. in which we find this possessive suffix. But much more important is the fact that in the Medieval Gujarati verse literature we find the *—cā* suffix used side by side with the characteristic Gujarati postposition *-nau* (*—nauṁ* etc.) as a genitive marker from about fourteenth to seventeenth century A.D [7] Moreover in some Sanskrit Prabandhas composed by Jainas in Gujarat during the same period we find this *-(e)cā* in its Prakrit form *—eccaya-* or the Sanskrit form *—etya —* as a possessive suffix.[7] e.g in *mālavicca—* 'of Mālava', *kāntitya—* 'of Kānti (i.e Kāñcī),' *bhṛgukacchetya—* 'belonging to *Bhṛgukaccha*' etc. So before ascertaining the precise route through which *—(e)cā* reached Gujarat to function as a place-name suffix, we shall have to plot the complex literary, linguistic and cultural relationships that obtained at various periods between Gujarat and Maharashtra.

3. The present discussion is also intended to stress the contribution that the place-name studies can make to the investigation of contact and convergence in South Asian languages.

Notes

1. These are listed districtwise in Bhayani, H. C., *Gujarātī Bhāṣā-nā Itihās-nī Ketlik Samasyāo* (in Gujarati), Ahmedabad, 1976, 54-58. The list there is compiled from *Nakśā—mām Gujarāt* (in Gujarati), Ahmedabad, 1973, which is as per 1971 census data

2 This list is compiled from the index of place-names given in Shastri, H. G., *Maitrak kālin Gujarāt* (in Gujarati), Part 2, Ahmedabad, 19, appendix, 4, 5

3. For the change Sk -*y*- to Pk *jja*- see Pischel, *A grammar of Prakrit languages* (translated into English by Subhadra Jha), 1965, 91, 252

4. For the change Sk —*i*— > Pk —*e*— etc. see Pischel, op cit, §§ 119, 125

5 Listed in Bhayani, op cit, 51-53

6 Listed in Bhayani, op cit, 53-54

7 For details see Bhayani, *Anuśīlano* (in Gujarati), Second edition, 1976, 175-179

L D Institute of Indology,
Ahmedabad

NYĀYA-SŪTRA, II·1·21-30

Dr. E. A. Solomon

The most important and well-known commentaries and sub-commentaries on the *Nyāya-sūtra* of Gautama are the *Nyāya-Bhāṣya* by Vātsyāyana, the *Nyāya-Vārttika* on it by Uddyotakara, the *Tātparya-ṭīkā* written by Vācaspati on this *Vārttika* and Udayana's *Pariśuddhi* on this *Tātparya-ṭīkā* But there were a number of other commentaries on the *Bhāṣya* and on the *Vārttika* which have been somehow lost and are now known only as they are referred to in works on Indian Philosophy mostly by Buddhist writers, though Vācaspati, Udayana, Jayanta and such other Brahmanical writers also refer to some of these We know from such sources that Vācaspati's preceptor Trilocana also wrote a commentary called the *Nyāya-Mañjarī* on the *Nyāya-Bhāṣya*. The *Vivaraṇa-Pañjikā* of Aniruddha (earlier than Udayana but later than Vācaspati) is a running commentary on the *Nyāya-Bhāṣya*, the *Nyāya-Vārttika* and the *Tātparyaṭīkā* and throws much light on Trilocana's *Nyāya-Mañjarī* also. It is a pity that the manuscript of the *Vivaraṇa-Pañjikā* on the first Adhyāya of the *Nyāya-sūtra* has not yet been discovered. From Aniruddha we find that commentators differed to some extent as regards the text also of the *Nyāya-sūtra* We take up for consideration here *Nyāya-sūtra*, II, 1 21-30 dealing with the detailed examination of *Pratyakṣa*

Sūtras 21-22 (*Pratyakṣa-lakṣaṇānupapattir asamagravacanāt, nātma-manasoḥ sannikarṣābhāve pratyakṣotpattiḥ*) state the prima-facie view that the definition of *Pratyakṣa* in 1 1.4 is not proper as it is an incomplete statement where the contact of the soul with the mind and contact of the mind with the sense concerned is not mentioned but only the contact of the sense with the object is mentioned as giving rise to perceptual knowledge (*Indriyārthasannikarṣotpannaṁ jñānam avyapadeśyam avyabhicāri vyavasāyātmakaṁ pratyakṣam* — NS. 1.1 4). Knowledge is a quality of the soul that

is to be brought about by conjunction, so when knowledge is seen to be produced in the soul as its quality, the contact of the soul and the mind is a cause. And if the contact of sense and object were a cause of knowledge irrespective of the contact of mind and sense, a number of cognitions would be produced simultaneously but this is not what we find, so contact of mind and sense is also a cause of knowledge. And these should be mentioned in the definition Hence the definition is not proper

Commenting on this the *Vārttika* says that what the Pūrvapakṣin means is that if here the *pratyakṣa–lakṣaṇa* (characteristic of perceptual knowledge) signifies *pratyakṣa-kāraṇa*, cause of perceptual knowledge, the statement is incomplete as the other causes, contact of the soul and the mind and so on are not mentioned. And if it signifies the defining characteristic or definition (*lakṣaṇa*), then also it is not a definition, for a reference to the cause of a thing cannot be said to constitute its definition (*na ca kāraṇānadeśo vastuno lakṣaṇam—Vārttika* II.1.21) Describing the process of the production of a pot from a lump of clay onwards does not amount to stating its definition

As Aniruddha says, Uddyotakara cannot for a moment tolerate this Pūrvapakṣa and so gives the meaning of the two Siddhānta-sūtras (*Jñāna–liṅgatvād ātmano nānavarodhaḥ, tad ayaugapadyaliṅgatvāc ca na manasaḥ* —NS. II.1.24-25) by way of answer here only without waiting for their proper place, as Vātsyāyana explains sūtra 22 along with sūtra 21, and then when the turn of the former comes he says that it has already been commented upon. Vācaspati says that the Siddhāntin actually understands NS, 1.1.4 as giving the definition of *pratyakṣa*, but he accepts the theory that it points out the cause of perception as just a 'Prauḍhi-Vāda' and refutes it—Prauḍhivāda is a bold statement. "Alright, even if the other alternative is accepted, still the definition is quite good as it stands" We shall come to the sūtras 24-25 a little later

Sūtra 23 states that the same contingency would arise in the case of *dik* (direction), *deśa* (space), *kāla* (time), and *ākāśa*, that is to say, they also should be mentioned if the Pūrvapakṣin's stand is vindicated (*dig-deśa-kālākāśeṣv apy evaṁ prasaṅgaḥ* -NS 2.1.23) The author of the *Nyāya sūtra* might have meant this as an argument of the Siddhāntin, but all the

commentators take this as a side-argument of an interested by-stander who says that if the Pūrvapakṣin means to say that all that which being present perceptual cognition arises should be taken as the cause, then dik etc., would also have to be mentioned in this sūtra Why raise the controversy only in respect of the contact of soul and mind? The Pūrvapakṣin's answer to this is that even though dik, etc, are not the causes, their presence cannot be avoided as they are ubiquitous and eternal Mere unavoidable presence of a thing does not ensure its causality; dik, etc., are not causes for the potency (*sāmarthya*) for becoming causes of knowledge is not seen in them In the cognition of colour, it is the particular colour of *tejas* (fire) that is the cause and not the touch of *tejas* even though it is present Touch is not seen to have the *sāmarthya* to give rise to cognition, whereas colour is seen to have *sāmarthya* by virtue of agreement in respect of presence and absence—where there is colour there cognition arises and where it is not present, cognition does not arise, so colour alone is the cause of cognition and not touch The moon's form (or colour) can be manifest without the touch of *tejas*, i e without (unsubdued) heat, but the heat in a room cannot be manifest without colour, so knowledge arising due to the contacts of the soul, mind, sense and object does not arise due to *dik*, etc, simply because they are present, the former unlike the latter have *sāmarthya*

Vācaspati says that mere *anvaya* (positive agreement or concomitance) cannot determine causality which can be determined only by *anvaya-vyatireka* (positive and negative concomitance), but *vyatireka* is not there in the case of *dik* etc, which are eternal and omnipresent But, argues the Pūrvapakṣin, causality can be determined in respect of contacts of soul and mind and sense and object because knowledge does not arise in the case of a sleeping person (when there is not the contact of soul and mind), and knowledge in respect of a non-existing, distant or covered object does not arise (when there is not sense-object contact) and in the absence of mind-sense contact, non-simultaneous cognitions would not arise Therefore contact of soul and mind should be mentioned while defining perception

Aniruddha says that the statement of Vācaspati that causality is determined by *anvaya-vyatireka* is not tenable Causality cannot always

be known by this test alone, for God's knowledge too is a cause. Hence the explanation of the author of the *Nyāyamañjarī* is certainly better. We shall come to this later.

The Siddhāntin s answer is that it is not necessary to actually mention contact of soul and mind Sū 24 says that cognition being the mark (characteristic mark) of the soul, there is not the non-inclusion of it (i.e. of the contact of the soul with the mind) Knowledge is a distinctive quality of the soul and a quality that is produced by contact cannot be seen in a substance which is not in contact Therefore the very fact of the production of perceptual knowledge as a quality of the soul implies that soul-mind contact is certainly there for otherwise knowledge would not be produced as a quality of the soul

The *Vārttika* clarifies that knowledge is a mark of the soul being its quality sub isting in t by the relation of inherence, like pleasure, etc that which is self apprehensible (*svasamvedya*) can be a quality of the soul only, unlike colour, etc, which are *sva para samvedya* and are qualities of earth etc Uddyotakara says that the contact of the soul therefore need not be mentioned as it can be inferred from the rise of knowledge in the soul It is not at all necessary that all the causes of perception be mentioned in the definition Vācaspati says that the proof of *jñāna* being a quality f the soul should be put in the form

"*Jñāna* is a quality because being an effect it is inherent in an ubiquitous substance like word He also says that *jñāna* cannot subsist in earth etc as it is directly known by mental perception, unlike colour etc, subsisting in earth etc and known by other perceptions (i e perception other than mental perception) or imperceptible (like gravity) Vācaspati says that according to Uddyotakara this explanation is given only by way of 'Prauḍhivada' the real solution is that all the causes of perception need not be mentioned

Sū 25 states that there is not also the n n inclusion of the mind, as the non simultaneity of cognit ons is indicative of it *Tad ayaugapadya liṅgatvāc ca na manasaḥ* —2 1 25) (See also *yugapaj jñānānutpattir manaso liṅgam* —NS 1 1 16) It follows that when perceptual cognition is brought about by sense-object contact, the latter invariably requires the help of the contact of mind and sense

Sū. 26 states the final Siddhānta that it is only the contact of the sense-organ and the object that forms the (distinctive) cause (or distinctive feature), and so it has been mentioned in NS 1 1 4 by means of words directly expressing it (*pratyakṣa-nimittatvāc cendriyārthayoḥ sannikarṣasya svaśabdena vacanam*—NS 2 1.26) Contact of soul and mind is common to perceptual cognition as well as inferential, analogical and verbal cognitions, while the contact of the sense with the object is a distinctive cause of perception, and thus the two are not on the same footing and hence the sense-object contact is actually mentioned Uddyotakara rightly anticipates an objection that contact of mind and sense is also peculiar to perception, so it also should be mentioned The answer to this is that the sūtra is not meant to give a list of all the distinctive causes, only the common causes should not be mentioned

Sū 27 states that another reason for the mention of just sense-object contact is that in the case of persons whose mind is asleep or pre-occupied, perception is brought about by means of the contact of the sense and object only (*Supta-vyāsaktamanasām cendriyārthayoh sannikarṣa-nimittatvāt* —NS 2 1 27)

Sometimes a man goes to sleep with a firm determination that he would wake up at a certain hour and by dint of this determination which gives rise to the effort required for bringing about the necessary soul-mind contact, he wakes up at that time But sometimes it happens that during sleep he is awakened either by a very loud sound or by a forcible shaking and in such cases the waking cognition (*prabodha-jñāna*) (of sound and touch) in the sleeping man is brought about by the contact of the sense Predominance, therefore, belongs not to the contact of either the cognising soul or the mind, but to the contact of the sense with the object, because in such cases there is not the desire to know on the part of the soul to give rise to its effort which could urge the mind and bring it into contact with it

Similarly what ordinarily happens is that when a man, though having his mind occupied with the cognition of one thing, desires to cognise another thing, there appears his effort which urges the mind and brings about the contact of the mind with sense and he becomes duly cognisant of the thing But in the case of a man entirely pre-occupied, there appears at times in him a cognition brought about by the forcible,

[illegible] impact of the object without any desire to cognise or mental effort on his part. In such cases the contact of the sense-organ with the object is the principal cause of the cognition, as there is no desire to cognise on the part of the man and hence no effort which could urge the mind and bring it into contact with the sense. Thus, because the sense-object contact is the principal cause it is mentioned (in the definition of perception), while the contact of the soul and the mind is not mentioned as it is subordinate Vācaspati and Aniruddha do not approve of the expression '*Prabodha-jñānam*' used in the *Bhāṣya* (*Prabodhe-nidrāvicchede satiti dravyasamsparśasya saṃjñānam prabodha-jñānam ity arthaḥ–Tātpatya ṭīkā*; *Prabodha-jñānam iti Bhāṣyam anupapannam*, *tataś ca prabodhajñānam iti yathā ghaṭate tathā darśayati—prabodhe nidrā-viccheda iti—Vivarana-Pañjikā*)

Sū 28 says that there is another reason for regarding the sense-object contact as the predominant factor—And also because particular cognitions are named after these (*taiś cāpadeśo jñāna-viśeṣaṇām* -NS 2 1 28) For example, when one sees with the visual organ, the cognition is called visual cognition (*cakṣur-vijñānam*) and cognition of colour (*rūpa-vijñānam*) Further, perception is said to be five kinds, because the sense-organs are five-fold, and so also the perceptible objects All this shows that the sense-object contact is the principal cause in the bringing about of perceptual knowledge

An objection may be raised that what has been stated in the above-mentioned three sūtras (26-28) involves self-contradiction and so is not sound reasoning (*Vyāhatatvād ahetuḥ* -NS 2 1 29) If you do not accept contact of soul and mind to be the cause of cognition, this would be contradictory to what has been said in NS 1 1 16 to the effect that the non-simultaneity of cognitions is indicative of the mind, which shows that sense-object contact stands in need of mind-contact, for otherwise all five cognitions would appear simultaneously. And if the contact of the soul and mind is accepted as a cause, then it should be mentioned in the definition of perception Uddyotakara even here is impatient enough to answer this objection just here by saying that the sūtra (1 1 4,) is not meant to state all the causes, but it is a statement of the distinctive cause of perception

The *Nyāya-sūtra* answers the above objection by saying that there is no self-contradiction, as in the cases cited above, when the mind is sleeping or pre-occupied, there is the special force of the particular object (*Na, arthaviśeṣa-prābalyāt* —NS 2 1 30) The Nyāya-view does not involve any self-contradiction. The contact of soul and mind is not denied as a cause of perception, all that is said is that the sense-object contact is the principal cause In the case of a man whose mind is asleep or pre-occupied the cognition that appears at times is due to the force of the particular object Here, particular object signifies a certain object of sense-perception and its 'force stands for *tīvratā* intensity and *paṭutā*', vigour (or impressiveness), and this force of the object is in relation to the sense-object contact, and not the contact of soul and mind. Therefore, the sense-object contact is the principal one

But the objection still stands that even here the contact of the mind is necessary (—though it may not be the principal cause) The answer to this is that just as in the case of an ordinary cognition what urges the mind to contact is that particular quality of the soul, which is called effort (*prayatna*) and which is brought about by the soul s desire (*icchā*), so in such cases what brings about the experience of the soul is that quality of it, viz., *adṛṣṭa* (or *dharma-adharma*) which is produced by the *pravṛtti-doṣa* (See NS 1 1 2) and it is by virtue of this quality that the mind would be impelled (in cases where there is no desire and effort) and would come into contact with the sense If the mind were not impelled by this quality there would be no contact and no cognition would appear

Aniruddha has some striking remarks to make about this section of the *Nyāya-sūtra* He says that Vācaspati regards '*Jñānaliṅgatvād ātmano nānavarodhah, tadayaugapadya-liṅgatvāc ca na manasaḥ* (sūtras 24-25 as given above) as two sūtras, whereas according to the *Nyāya-Mañjarī*, they form a part of the *Bhāṣya* It may be mentioned here that even Uddyotakara looks upon these as sūtras for he treats them as such when commenting on the *Bhāṣya* on NS 2 1 29 (*Vyāhatatvād ahetuḥ*), though the Bhāṣya speaks of self-contradiction only in relation to NS 1 1 16 and not these sūtras Further in the *Ṭīkā* (NS 2 1 21), Vācaspati raises an objection that knowledge may be produced in the soul by means of contact, but it could be contact of soul and object and one could do away with soul-mind contact

(The answer to this is that this latter is needed for the sake of non-simultaneity of cognitions) Aniruddha says that Vācaspati says this seeing that the *Mañjarī* would be contradicted Even while discussing how causality can be determined he says that it is not proper to say that it is determined by both *anvaya* and *vyatireka* so the explanation given by the *Mañjarī* alone is acceptable here (*Vivarana-Pañjikā* 23, —P II) The notes in the *Vivarana-Pañjikā* are unfortunately very brief, and the *Mañjarī* is lost to us for ever; otherwise we could have had a proper idea of the text of the *Nyāya-Sūtras* and their different interpretations *

---

* This paper was read at the All-India Oriental Conference Santiniketan (W Bengal), November, 1980

'AS'VAGHOSA'

J M SHUKLA

The following discussion gives a review of "Aśvaghoṣa : A study of his Authentic Kāvyas, and the Apocryphal Works, with reference to his contribution to the Classical Sanskrit Literature, his Doctrinal Stand-point as a Buddhist" by Dr Biswanath Bhattacharya, Shantiniketan, West Bengal, 1976, Price Rupees Sixty only.

Prof Dineschandra Bhattacharya has described this work as a magnum opus of Dr Biswanath Bhattacharya (B), 'which has for the first time collected and arranged adequetly the huge mass of existing materials on this comprehensive subject of study and has discussed them critically in all aspects'

The work is divided into five chapters running into 417 pages In the beginning B has given an alphabetical list of the Abbreviations used in the present work, Select Bibliography, A synoptic analysis of the chapters, addenda at corrigenda and Aśvaghoṣa-Praśasti

In the synoptic analysis B presents the scope of the subject and the nature of the treatment He desires to treat the authentic kāvyas, both śravya and dṛśya, of Aśvaghoṣa, and the several apocryphal works ascribed to him in Sanskrit, Chinese and Tibetan The treatment is presented in context of the stylistic peculiarities, the epic influence, a critical evaluation based on the standards determined by Indian Rhetoricians and the influence wielded by Aśvaghosa on later poets He also presents a critical evaluation of the religio-philosophical materials as available in Aśvaghoṣa's four authentic kāvyas

In the small introductory chapter one he traces the classical epic tradition to the tradition of the National Epics, Rāmāyaṇa and Mahābhārata and the dramatic tradition to earlier dramas now lost to us B

also notes the back-ground of the Mahāyāna dramatic tradition which allowed dramatic representations of Buddha's life Thus B introduces the literary and religious back-ground which was responsible for giving a definite direction to Aśvaghoṣa's literary activities

Chapter second exhaustively discusses the works of Aśvaghoṣa In the earlier part of this chapter he has handled dispassionately all materials relating to Aśvaghoṣa's life parentage, name and identity, place, youth and renunciation caste and creed, conversion and later career as a physician, Buddhist preacher and one endowed with super-natural powers In discussing this part of the chapter, B examines the authenticity of the colophous of his kāvyas and dramas, the accounts given by Hiuen-Tsang and Itsing and the Tibetan sources

In the third point of the first chapter a detailed discussion regarding Aśvaghoṣa's works is given B opines that Aśvaghoṣa is unanimously credited with the authorship of two ornate kāvyas and two ornate dramas B Discusses Five Textual traditions of Buddhacarita, viz the Fragments found by Prof Luders, the Sanskrit Text preserved in the Library of the Nepal Darbar at Kathamandu the Chinese translation which is just a paraphrase sometimes abridged and at other times elaborated from the original in context of moral teaching and poetic descriptions, a Chinese Biography of the Buddha, viz "*Fo per hsing chi ching*" and the Tibetan Translation made by Kṣitindrabhadra and Matiraja in the 7 th — 8 th centuries A D The extent of Buddhacarita text is then compared with the available texts in different traditions

B enters into an interesting comparison between Central Asian fragments of Stein and the extant Buddhacarita (p 27) and comes to a conjectural conclusion that the fragments may be a part of a manuscript of some conversion of Buddhacarita

B next takes-up Saundaranand He discusses the Three Textual Traditions of the kāvya, the extent of the text and other features, Sources and Innovations and citations of Saundarananda in other works

The third work discussed is Śāriputraprakaraṇa The discussion pertains to the name of the drama, the two words Śāriputra and Śāradratiputra and the two textual traditions The first tradition of the fragments unearthed by the Turfan Expedition has been established by Prof H.

Luders in collaboration with Prof. Frau Else Luders. Professor Bhattāchārya has given a detailed textual and orthographic account of the Turfan fragments A similar detaied account is given of the Second textual tradition represented by the nineteen extant fragments of a Central Asian palm-leaf manuscript deciphered by Luders After giving these accounts B compares the two textual traditions

B now turns to the story materials culled from the fragments and compares them with the corresponding ones in the Aṭṭhakathā The comparison is exhaustive He comes to the conclusion that the ingredients of the plot as traceable in Aśvaghoṣ correspond mostly with the details furnished by the Post Aśvaghoṣan Dhammapad Aṭṭhakathā It seems that both Aśvaghoṣa and the author of the Aṭṭhakathā have drawn upon a common source besides the Mahāvagga After this the deviations on the part of Aśvaghoṣa from the sources, and the innovations are treated exhaustively Dr Bhattācārya has shown great erudition when he tries to find out a rational solution to the problem of innovations in the Śāriputraprakaraṇa His arguments in this context justify his conclusion that Śāriputraprakaraṇa is a full-fledged prakaraṇa furnished with regular characteristics

Prof Bhaṭṭāchārya should be warmly congratulated for his unturing zeal in comparing wordings, ideas, topics and ornate features in the drama-fragments and the two kāvyas He has taken upon himself the arduous task of comparing each textual resemblance, a comparable idea or an ornate feature Along with this detailed comparison and the conclusion arrived at, B examines again in great textual details and details regarding the characters like Vidūṣaka, the theory that the drama-fragments contain the remains of three dramas He comes to the conclusion that "the popular three drama theory is not justifiable all the fragments are the genuine remains of only one drama viz Śāriputraprakaraṇa composed by none else than Aśvaghoṣa "

The fourth genuine work of Aśvaghosa is Rāṣṭrapālanāṭaka B refers to and discusses the early mention of Rāṣṭrapālanāṭaka in the Chinese tradition, in the Vādanyāya and in the Nyāyamañjarigranthibhaṅga, the name of the drama, the theme of the drama and its analysis The basic ideas of this play have parallels in the two kāvya-works viz.

Buddhacarita and Saundarananda For the sources of the probable plot of this drama B has searched relevant sources in the Hinayāna and the Mahāyāna literature and concludes that the play is based on accounts of Rāṣṭrapāla in Raṭṭhapālasutta of the Majjhimanikāya

In the later part of chapter one Prof Bhattāchārya discusses the case of some twenty works known to exist in Sanskrit as well as in the Tibetan and the Chinese translations, which are attributed to Aśvaghosa These works have different colophons and are presented only in one tradition and not uniformly in all the tradition viz, Sanskrit, Tibetan and Chinese Sometimes other Buddhist writers are wrongly identified with Aśvaghoṣa They depict some aspect or the other of the highly developed Mahāyāna doctrine B rightly concludes that the author and the authors of these apocryphal works cannot be identical with Aśvaghoṣa, the author of the four authentic works viz two kāvyas and the two dramas

The third and the longest chapter in the book, is on Aśvaghoṣa's Language and style In the beginning he discusses the stylistic peculiarities of Aśvaghoṣa's Sanskrit under heads like Phonology, Morphology, Semasiology, and syntax Next he discusses the Prākrtas used by Aśvaghoṣa illustrating his remarks by examples of Old Māgadhi, Old-Ardhamāgadhi and Old Saurasenī

Prof Bhattacharya refers to the Epic influence on Aśvaghoṣe by pointing out incidents from the National epics which are treated by our poet He has given a few parallels in this context The subject having been treated at length by earlier scholars B has not entered into greater details as regards the epic influence

Under the heading " Alankara Appraisal of Aśvaghoṣa's kāvya texts B. appreciates the kavyas from the different perspectives of the standard of Sanskrit poetics and dramaturgy In this context he treats *Kāvyānga* which included *pratibhā vyutpatti* and *abhyāsa* B. states that the "assimilative potency of the preacher kavi was reinforced with his versatility and spurred into literary activities ' Actuated by his emotional zeal for the Buddha he appears to have been conversant with a vast range of the various arts and sciences prevalent in the beginning of the Christian Era He had a missionary aim of preaching saddharma through his Kāvyas

He laid full emphasis on the nivṛttimārga He professes that his aim in writing the kāvya was to become the guiding light in the dark night of ignorance by emphasising the greatness of Buddha and his preaching.

Dr. Bhaṭṭācārya then evaluates the two ornate epics from the standards laid down by early rhetoricians like Daṇḍin and Bhāmaha. He discusses and illustrates a number of topics in context of the Mahākāvya discussion. They are, the connotation of the term Mahākāvya, the extent of the Mahākāvya, the different cantos of a Mahākāvya the central theme of a Mahākāvya, the hero and his qualities, Rasa and Bhāvas, Guṇas, Descriptions and metres

The two plays are next taken up for a critical evaluation In this context the extent of a prakaraṇa, the five sandhis, Hero, two heroines, Vidūṣaka, the typical peculiarities of Kaumudagandha as a Vidūṣaka, Dusta Vita, Speeches, Nāndi, Ranga-Dvāra and Sthāpanā and praśasti, the aṅgibhūtarasa, Śānta-rasa synthesis, gunas, Rīti, Doṣas, Alaṅkāras, Vakrokti and Aucitya These topics are dealt with great details adding appropriate illustrations

Towards the end of the chapter, B traces Aśvaghoṣa's influence on Mātṛceṭa, Kumāralāṭa, Divyāvadāna, Bhāsa and Kālidas

The fourth chapter treats of the Religio-Philosophical matter in Aśvaghoṣa B points towards the didactic discussion on the general topics like the futility of egotism, vanity of the corporeal combination, sense-organs and action-organs, unreality of the physical strenth, beauty and youth and so on are reflected in the poetry of Aśvaghoṣa Such general teachings are often elucidated with the help of simple as well as elaborate similies, metaphors etc , and Dr Bhaṭṭācārya has aptly illustrated them by references from the kāvyas of Aśvaghoṣa Aśvaghoṣa has emphasised *Nirvāna*, *sāṁsārika duḥkha*, *avidyā*, *ātyantiki nivṛtti* of the *sāṁsārika duḥkha* and *madhyamā pratipad* B has properly illustrated by giving references from the kāvyas, the nine fold *Dhyāna*, particularly the ninth *Dhyāna* which is known as *Samjñāvedanānirodha*

The fifth and the concluding chapter gives a list of the findings in the earlier chapters

Dr Bhaṭṭācharya's research is highly commendable and I would

like to point out the principal features where his research abilities and scholarship have shone brightly Aśvaghoṣa and his writings have been very popular among scholars both eastern and western, particularly the latter. One can realise this from the long-list of study-books and papers listed by B in the detailed Bibliography B's command over German researches on Aśvaghoṣa has made his study thorough, his knowledge of the Tibetan and the Chinese sources has greatly helped him and his mastery over Alaṁkāraśāstra and Vyākaraṇaśāstra has impelled him to appreciate Aśvaghoṣa's four genuine works, according to the canons of Sanskrit rhetorics The intensive study of the textual traditions and the manuscript material relating to the genuine and the apocryphal works of Aśvaghoṣa has once and for all decided the authenticity of Aśvaghoṣa's writings Particularly commendable is B s presentation of the details of Sāriputra-prakaraṇa and Rāṣṭrapālanāṭaka, with their textual traditions, their subject matter and the Buddhistic sources that were responsible for the composi tion of the two plays

The detailed discussions regarding the apocryphal works, their tex tual traditions and the Buddhist doctrines propagated by these works have given us a full insight into the beginnings of Mahāyāna—teachings B has proclaimed Aśvaghoṣa as a preacher—poet, and at the same time the first known poet and dramatist of the classical kāvya-tradition of Sanskrit B has found all the salient features of the ornate Sanskrit Kāvya and Nāṭaka in Aśvaghoṣa's works

B's treatment of his material is comprehensive His account of the textual traditions of the works of Aśvaghoṣa is thorough in the sense that he gives all the details regarding the manuscript material the colo phons the sources of the works cross comparisons, later influences of Aśvaghoṣa's work and the Buddhist doctrines embedded in them

B's treatment of the religio philosophical doctrines of Aśvaghoṣa s works is very interesting and shows his detailed acquintance with the Sanskrit and Pali traditions of Buddha's teachings

I would like to refer to B s oftener use of German terms, without their English rendering, regarding important items he wishes to emphasise An English rendering would have facilitated the understanding of B's stand-point He has not gone beyond stating that Aśvaghoṣa had probable

leanings towards Sāṁkhya, and that he was influenced by the Sāṁkhya tenets propounded in the Mahābhārata. A detailed comparison of the Sāṁkhya tenets found in the Buddhacarita and those found in the Mahābhārata would have been welcome One would have liked Dr B to have entered into a detailed comparison with Kālidas on the one hand and Bhāsa on the other It is likely that Aśvaghoṣa a preacher poet cannot be compared with Kālidās, yet readers interested in Aśvaghoṣa would like the discussion.

I warmly congratulate Dr Bhaṭṭāchārya for offering such a thorough exhaustive and detailed study on Aśvaghosa in English, almost an encyclopaedia which can be consulted with profit by all those intersted in Aśvaghosa studies

VṚTTIS IN SANSKRIT DRAMATURGY

T S NANDI

The concept of vṛttis in Sk (=Sanskrit) dramaturgy will be dealt with here Bharata (N S XX) begins with a mythological account concerning the origin of vṛttis In the first fourteen verses he describes how vṛttis—four in number, viz bharati, sāttvati, kaisiki and ārabhatī–came into being during lord Viṣṇu's fight with the demons Madhu and Kaiṭabha whom He ultimately destroyed Bharata describes the vṛttis to be—नाट्यवेदसमुत्पन्ना वागङ्गाभिनयात्मिका । (24A), and correlates them with the four vedas—

> ऋग्वेदाद्भारती क्षिप्ता यजुर्वेदाच्च सात्वती ।
> कैशिकी सामवेदाच्च शेषा चाथर्वणादपि ॥ (२५)

Abhinava has the following comments यद्यपि कायवाङ्मनसां चेष्टा एव सह वैचित्र्येण वृत्तय ताश्च सकलजीवलोकव्यापिन्य अनादिप्रथमताप्रवृत्ता प्रवाहेन वहन्ति तथाऽपि विशिष्टेन हृदयावेशेन युक्ता वृत्तय नाट्योपकारिण्य । आवेशश्च तारतम्यलक्षणो द्विधा, लौकिक अन्यश्च । तत्र लौकिक भावेषु सुखदुःखतारतम्यकृतो न रसागमास्वादो व्याख्यास्यते रसाध्याये । अलौकिकस्तु रसावेशोऽप्यावेशमय कवेरिव सामाजिकस्येव । यथाप्यवसरे हृदयसंवादसरसस्येव यो भासते स एव साधारणे चमत्कारगोचरव्यापारविशेषो रसस्योपकरणीभवति । तादृशश्च प्रथमत कृतयुगारम्भे भगवतो वासुदेवस्यैव । तस्य हि स्वफललिप्सये न किंचित् कर्तव्यमस्ति लोकानुग्रह मुक्त्वा । (अ भा XX 1)

The idea seems to be that vṛttis, which are of the nature of activity concerning speech, body and mind, are not to be confused with ordinary worldly—लौकिक–activity They make for अलौकिक activity and therefore pramote rasa

By now it is clear that vṛttis do not stand for the function of expressing a meaning different from those the parts of a particular word-formation contain (परार्थाभिधानं वृत्ति) as in grammer So vrtti in dramaturgy does not stand for kṛt, taddhita, samāsa, ekaśeṣa, and the verb forms with suffixes such as 'sar'— कृत्तद्धितसमासैकशेषसनाद्यन्तधातुरूपपञ्चवृत्तय (महाभाष्य, as quoted in सि कौ) It also does not stand for the śabdārtha-

vṛttis such as अभिधा, लक्षणा, तात्पर्य and व्यञ्जना as in alaṃkāraśāstra. But vṛttis here stand for activities concerning speech, body and mind

The mythological account as given above by the NS (=Nāṭyaśāstra) is also found in the Bhāvaprakāśana (=BP) of Śāradātanaya (A D 1175–1250) and Rasārṇavasudhākara (=RS) of Śiṅgabhūpāla (A D 1340–'60) The Daśarūpaka (DR) of Dhanañjaya, the Nāṭakalakṣaṇaratnakośa (NLRK) of Sāgarnandin, the Nāṭyadarpaṇa (ND) of Rāmacandra and Guṇacandra and the SD (Sāhityadarpana) of Viśvanātha are silent about it As seen earlier the idea behind this mythological account seems to be that the true nature of these vṛttis or the three fold activity is artistic—अलौकिक and not worldly or ordinary

We will now try to look into some of the major topics connected with the vṛttis, such as the number of vṛttis, their individual characteristics, their relation to rasa and their nature and mutual relation

(A) Number of Vṛttis

As observed earlier, the NS. recognises four vṛttis such as bhāratī, sāttvatī, kaiśikī and ārabhatı There seems to be some confusion regarding the number of vṛttis, as is borne out by the A bh (=Abhinavabhāratī) Daśarūpaka (975–'95 A D) and Bhāvaprakāśana, etc Abhinava, (pp. 88, Vol III, NS G O S Edn) refers to this when he says तेन पञ्च वृत्तयो द्वे वृत्ती, इत्याद्ययोऽसंविदितभरताभिप्रायपण्डितसहृदयमन्यपरिकल्पितसद्भावा प्रवादा निरस्ता भवन्ति। At Vol I, pp 269, he observes द्वे तिस्रः पञ्चेति निराकरणाय चतस्र इति उक्तम्। Abhinava does not elaborate on this He however discusses the view of Ubhaṭa and also mentions Udbhaṭa's criticism by Lollaṭa Dr Raghavan suggested some reasons (JOR, Madras, Vol VI, pt 4, and Vol VII, pt s 1 &2) (1932–'33) for holding the number of vṛttis as two or three He observes that any and every dramatic situation consists of vāk and ceṣṭā and each of these could be 'lalita' and 'uddhata Bhāratī sāttvatī, kaiśiki and ārabhati are vṛttis of vāc, ceṣṭā, lālitya and audhatya respectively He observes "The two vrttis are either the bhārati and the sāttvatī referring to vāk and ceṣṭā, or the kaiśiki and ārabhati referring to 'lālitya and 'auddhatya'" He further feels that the vyāpāra or activity of vāk (speech), kāya (body), and manas (mind), might have given rise to the theory of three vrttis But these activities do not exist independently of one another So, Dr Siddheswar Chattopadhya in his thesis on the NLRK tries to explain this theory of three vṛttis which is held by Udbhaṭa on different grounds In favour of the

view maintaining the number of vṛttis as two only another reason can be adduced with reference to the four puruṣārthas of human life such as dharma, artha, kāma and mokṣa Of these four, drama deals primarily with the second and third leading to the recognition of two vṛttis consequently Udbhaṭa also suggests this as a counter argument—(NS, Vol II, pp. 451, A.bh) किम यदि तावत् पुरुषार्थयोगेन कैशिक्यादिवृत्तये, धर्मार्थं मोक्षिणि वृत्तिद्वयं वक्तव्यम् । Udbhaṭa also tends to divide the entire dramatic situation into two classes leading perhaps to the recognition of two vṛttis only

Udbhaṭa's views on the number of vrttis are misunderstood by many Dr S N Shastri in his 'Laws and Practice of Sanskrit Drama' observes that apart from the four vṛttis of Bharata, "Udbhaṭa believes in a fifth vṛtti which he calls artha vṛtti" This follows the misunderstanding created by Dhanañjaya and following him also Śāradātanaya Dhanañjaya holds that beyond the three (viz sāttvati, kaiśiki and ārabhaṭī), there is no other artha-vṛtti (nārtha vṛttirataḥ parā) (DR 60–61) The fourth one i e bhārati is a śabda-vṛtti Dhanañjaya observes that the followers of Udbhaṭa recognise these three artha-vṛttis, but also mention a fifth one

> कैशिकी सात्वती चार्थवृत्तिमारभटीमिति ।
> पठन्त पञ्चमी वृत्ति औद्भटा प्रतिजानते ।। (DR II 61)

Dhanañjaya has not specifically stated that the fifth vṛtti of Udbhaṭa is 'artha-vṛtti' But probably he meant it that way is borne out by the above assertion, viz 'नार्थवृत्तिरत परा etc But Śāradātanaya makes a specific mentioning to the effect that the followers of Udbhaṭa recognise the fifth vṛtti, viz the artha vṛtti Says he, 'औद्भटा पञ्चमी अर्थवृत्ति च प्रतिजानते' (भावप्रकाशन, p 12–16) He seems to be influenced by Dhanañjaya

Dr Siddheswar Chattopadhyaya (pp 199) asserts that the text of A bh does not support either Dhananjaya or Śāradātanya in their views about Udbhaṭa Actually Udbhaṭa has criticised the four fold scheme of Bharata, which is connected with vāk and ceṣṭā His point is that such a scheme cannot be made applicable to representations of death (maraṇa), swooning (mūrcchā), etc, on account of absence of any vāk or ceṣṭā therein Thus, according to Udbhaṭa, Bharata's scheme fails to comprehend the entire field of representation So, he proposes a new scheme. For death

and swoon he establishes a 'फलसंवित्तिवृत्ति' which is but the realisation of the fruit of vāk and ceṣṭā —तस्मात् फलसंवित्त्यात्मा वृत्तिः वाक्चेष्टे [illegible] इति [illegible] [illegible] वा [illegible] । [illegible] चेष्टा, [illegible] [illegible] वाक्चेष्टात्मकौ निर्वृत्तिवशेन स्यात् । (अ भा., Vol II, pp 451)

Udbhaṭa thus divides nāṭyavyāpāra into two classes of situations, viz one, where there are vāk-ceṣṭā, and two, where there is realisation of फल, but no vāk-ceṣṭā The situations related to vāk and ceṣṭā may be proper (nyāya) or improper (anyāya) So, only three vṛttis are to be recognised, viz न्याय-वृत्ति, अन्यायवृत्ति, and फलसंवित्तिवृत्ति, तस्मात् (वाक्)चेष्टात्मिका न्यायवृत्तिरन्यायवृत्तिश्चेत्या तत्फलसंवित्तिरिति वृत्तित्रय एव युक्तं इति भट्टोद्भटो मन्यते । (अ भा Vol II, pp 451) Abhinava further cites a verse perpaps from Udbhaṭa, which means that through vāk and ceṣṭā the vṛtti is of two kinds, and these two with reference to the four 'puruṣārthas become eight, which again through न्याय and अन्याय become sixteen, and the फलसंवित्तिवृत्ति is manifold due to the diversity of rasa This stand point of Udbhaṭa seems to have been missed and perhaps the name फलसंवित्ति was termed as अर्थवृत्ति,, simply because अर्थ' in sanskrit dramaturgy means 'फल This, according to Cattopadhyaya seems to be the background of the misstatements by Dhanañjaya and S'āradātanaya (pp 200)

Abhinava also refers to the view of the followers of Śakaligarbha who accept the four vṛttis of Bharata but also add a fifth one, called आत्मसंवित्ति for the explanation of such situations as swoon and the like This view upholds five-fold scheme and not that of Udbhaṭa who has a three-fold division, The आत्मसवृत्ति is to be inferred from such situations where there is no movement 'सकलकार्यनिवृत्त्यवस्था (A bh p 452 ibid)

These two views are bitterly criticised by Lollaṭa and then by Abhinava himself Their main observations are (i) वृत्ति means व्यापार फलसंवित्ति and आत्मसंवित्ति are not related to any व्यापार So, they connot be termed वृत्ति' at all, (ii) if everything related to 'व्यापार' is to be covered by 'वृत्ति then where do we place [illegible] musical instruments, etc. ? and (iii) representation of मृत्यु, मूर्छा etc, is also a vyāpāra of mind and can be associated with सात्त्वती वृत्ति So, there is no need for the recognition of any separate वृत्ति Abhinava thus establishes the four-fold scheme of Bharata

The Sarasvatī Kaṇṭhābharaṇa (= SK) informs of some other views on the number of vṛttis Bhoja (SK II, 66–68) gives a scheme of six vṛttis including

the four of Bharata and two more viz. मध्यमा कैशिकी and मध्यमा आरभटी He rejects a view (II 83-87) admitting twelve vṛttis characterised by three guṇas Perhaps this has relevance to काव्यवृत्तिs In the Śṛṅgāraprakāśa (=SP) (Vol. II, pp 485) Bhoja adds विमिश्रा वृत्ति to Bharata's four It has the features of all the four वृत्तिs of Bharata Sāgaranandin accepts Bharata without any reservation He says that in the four वृत्तिs viz. भारती सात्त्वती कैशिकी and आरभटी, speech (वाक्), emotional absorption (सत्त्व), grace (क्रीडा), and physical action (व्यायाम) predominate In नाट्य these वृत्तिs cannot be located in water tight compartments This view is also shared by the Nāṭyadarpaṇa, which adopts the same scheme, and further adds that these vṛttis are seen in काव्य also 'नाट्य' इति च प्रत्यासत्यपेक्षम् । तेन अनभिनेयेऽपि काव्ये वृत्तय भवन्त्येव। (ND III का १०२, सू १५८) The SD follows the general trend only

B–Characteristics of different vṛttis

The Nāṭyaśāstra describes the four vṛttis along with their angas or varieties This scheme is followed by the NLRK, DR, and the SD The ND does not enter into the 'angas or varieties Dr Siddheswar Chattopadhyaya (pp 202) makes it amply clear that by vṛttyangas neither 'limbs nor sub divisions are meant as explained by some modern scholars such as Dr S N Shastry Actually these 'aṅgas are only varieties or forms through which a particular vṛtti can be manifested This is made clear by Sāgarnandin when about Bhāratı vṛtti he says asyāḥ vṛtteḥ catvāro bhedāḥ aṅgatvam agataḥ । It is possible, as observes Dr Chattopadhyaya that the word aṅga in Sanskrit dramaturgy does not generally mean 'limb 'part , or sub-division The names of vṛttis and their aṅgas are accepted in Bharata as ruḍhi śabdas An enquiry into their meanings as done by Abhinavgupta and others leads us nowhere so far as their characteristics are concerned

The NS defines भारती at XX 26 as

> या वाक्प्रधाना पुरुषप्रयोज्या स्त्रीवर्जिता संस्कृतपाठ्ययुक्ता ।
> स्वनामधेयै भरतै प्रयुक्ता सा भारती नाम भवेत्तु वृत्ति ॥

The DR has भारती संस्कृतप्रायो वाग्व्यापारो नटाश्रय । The NLRK reproduces the words of Bharata The SD follows the ND The ND practically says the same In bhāratī vṛtti, speech of male characters speaking sanskrit predominates and female characters are excepted This is the vṛtti of actors

and not actresses. Four varieties of this vṛtti are recognised, viz. prarocanā āmukha, vīthī, and prahasana Of these, वीथी and प्रहसन, are two separate types of plays The NS and the NLRK do not discuss the characteristics of these two varieties in this connection (XX 32 and 39—अङ्गे पूर्वमुक्ते तु वीथ्या प्रहसनस्य च।) Bharata does not define even प्ररोचना here It is said that in the पूर्वरङ्ग the performance of auspicious prarocanā is conducive to success, prosperity and victory and it wards off the evil Sāgaranandin quotes this verse without any comments The NS defines प्ररोचना in the fifth chapter as an element of पूर्वरङ्ग It is said

NS—V 59 उपक्षेपेण काव्यस्य हेतुयुक्तिसमाश्रया ।
सिद्धेनामन्त्रणा या तु विज्ञेया सा प्ररोचना ॥ (also of V 135)

The प्ररोचना is to induce the spectators to the play, through the suggestion of its theme with cogent reasons and having reference to सिद्धि Sāgaranandin says that प्ररोचना is so called as it presents a well known idea प्रसिद्धार्थ प्रदर्शनी—(I 1073) delineated in the play The utility of प्ररोचना, consists in rousing the interest of the audiance about the theme of the play and it is an aṅga of the purvaranga The DR BP ND and SD hold the same view Another aṅga of bharati is 'āmukha, i e prastāvana (NS XX 31 NLRK I 176) Nandi in actual practice, invariably occurs in prastavana Thus amukha forms part of the पूर्वरङ्ग But here opinions differ Abhinava seems to hold that प्ररोचना and आमुख as aṅgas of भारतीवृत्ति are different from these of पूर्वरङ्ग (A bh Vol I pp 249-50) The NS or i e A bh nowhere clearly says that आमुख is part of पूर्वरङ्ग सागरनन्दिन् discusses both प्ररोचना and आमुख in this chapter of वृत्ति particularly in connection with the भारती वृत्ति He does not limit the भारती to पूर्वरङ्ग alone as done by some such as the DR, SD etc

Sāttvatī is defined by भरत at

XX 41 as या सात्त्वतेनेह गुणेन युक्ता
न्यायेन वृत्तेन समन्विता च।
हर्षोत्कटा संहृतशोकभावा
सा सात्त्वती नाम भवेत्तु वृत्तिः ॥

The NLRK (II 1234-38) quotes from the NS The chief characteristic of this वृत्ति is सात्त्वत गुण which is explained as गुणभूषणादि सद्गुणम्.. Abhinava takes them to be मानस व्यापार (A bh Vol III, pp 96) This conforms with Bharata's

view as expressed in the next verse The ND. makes the point clearer (ND. III. kā. 107, sū 160) It says that sāttvatī is the mental affair (मानसं कर्म), connected with the three types of representation, viz emotional, verbal and physical (सत्त्वाभिनय-वागभिनय अङ्गाभिनय युक्तम्), and the first type predominates Representation of sacrifice and heroism (virtuous conduct, न्यायवृत्त), is another characteristic This vṛtti is full of हर्ष,—i e exhileration having grief subdued It is further stated (NS XX. 43, NLRK I 1273) that this vṛtti abounds in haughty characters exchanging insulting words uddhata-puruṣa prāya, parasparādharṣaṇakṛta The four forms of this vṛtti are उत्थापक, परिवर्तक, संलाप and सांघात्य शारदातनय, धनञ्जय, शिङ्गभूपाल, and विश्वनाथ hold identical views उत्थापक' (रसार्णव सुधाकर) has exchange of hauty words that excite the opponent परिवर्तक signifies a change in the course of action DR, NLRK, RS (रसार्णव), and SD hold identical views संलाप (NS सल्लाप) is the exchange of words with or without threat (साधर्षजो निराधर्षजो द्विविधः) NS and NLRK have identical explanation DR explains it as serious dialogue (गम्भीरोक्ति) शिङ्गभूपाल and विश्वनाथ follow DR सांघात्य (or सांघात्यक, NS) implies dramatic situations wherein breaking up of alliance due to several reasons, is represented (NS. XX 50, NLRK, II, 1298–99, DR II 55, SD VI 131, RS I 266)

From the above it becomes evident that sattvati vṛtti is connected with dramatic situations mainly of political nature and fight-shows on the stage

Kaiśiki goes with dramatic situations depicting erotic sentiment Bharata gives two definitions of this vṛtti (XX 53, 54–55) The first given in इन्द्रवज्रा metre is commented upon by Abhinava, and is also accepted by Viśvanātha (SD VI 124) The second in āryā gives greater details In case of भारती, अभिनव comments on the definition given in ārya and omits the one in इन्द्रवज्रा The NLRK virtually follows Bharata (II. 1304–1307) कैशिकी is marked by representation of love scenes, has bright make-up and costumes, love-songs, amorous dances, graceful gestures, delicate poetic dialogues, etc This is the more charming vṛtti The four aṅgas of kaiśiki are नर्म, नर्मस्फोट, नर्मगर्भ and नर्मस्फिञ्ज. The connotation of the term नर्म is very wide and it includes dalliance, grace, pleasantry etc. Sāgaranandin does not distinguish between [illegible], the aṅga of [illegible], and this [illegible], which is for him an expression of hidden

emotion—अन्तर्भावगूहनम्, under some pretext (उपचारेण) and is free from blaming others (परापवाद), coarse or obscene language (चतुरैः अपशब्दैश्च वर्जितम्); The NS. has three types of नर्म (XX.57–58) Abhinava remarks that narma is marked by pre-eminence of laughter—हास्यप्रधानता due to various reasons Dhanañjaya Śiṅgabhūpala, and Viśvanātha follow the NS, and maintain that hāsya is the main feature of नर्म. But they describe नर्म as of three types such as : शृङ्गारहास्यम्, शुद्धहास्यम्, and भयहास्यम् DR further divides नर्म into eighteen types Others follow DR excepting SD which makes the number as nine (DR II 48–50, RS I 270–76, SD VI 125; 6).

According to NS. as commented upon by Abhinava, नर्मस्फोट is partial manifestation—(अल्पमात्राभिन्न रस)—of emotion of love assisted by various other feelings (विविधानां भावानां लवैः भूषित) The DR has similar explanation Śiṅgabhūpāla accepts this and adds something more—अन्ये तु भयान्ते सम्भोगविच्छेद इति गीयते—which follows सागरनन्दिन् विश्वनाथ and रूपगोस्वामी follow the DR.

नर्मगर्भ is defined by भरत at XX 61, and is followed by NLRK II 1338–40 It has situations where n one waits in disguise for fulfilment of purpose, i e, love affair DR has the same remark (छन्नेतृप्रतीचारो नर्मगर्भोऽर्थहेतवे,–II 52) SD VI 127 has the same remark The RS I 279 includes similar behaviour of the heroine also

नर्मस्फञ्ज, according to भरत (XX 59) and सागरनन्दिन् (II. 1342, 43) is enjoyment of the fir t union with a lovely girl, which has troublesome consequence Abhinava read› the name as नर्मस्फुञ्ज, and takes स्फुञ्ज, to mean an obstacle. DR, RS., SD take it identically but the DR has नर्मस्फञ्ज and the SD has नर्म-स्फूर्ज (DR II 51, SD VI 127)

आरभटी—is defined by भरत (XX 64) as .

आरभटप्रायगुणा तथैव बहुकपटवञ्चनोपेता ।
दम्भानृतवचनवती त्वारभटी नाम विज्ञेया ॥

Abhinava comments on this verse, but not on another definition in इन्द्रवज्रा, metre. The NLRK II 1348–49 defines आरभटी, practically identically. आरभटी is primarily a वृत्ति of violence (औद्धत्य), as against grace (लालित्य) of कैशिकी. It comprises of such situations as those of war, combat, magic, illusion, tearing, leaping etc—युद्ध नियुद्ध-इन्द्रजाल-छेदन-प्लुतादिभिः. आरभटी चैषा Its varieties are संक्षिप्तक, अवपात, वस्तूत्थापन and संफेट संक्षिप्तक is according to

भरत (XX. 68) and सागरनन्दिन् (NLRK II. 1358–59). संक्षिप्त-वस्तु-विषय and is explained as brief arrangement of some matter, or a matter summarily dealt with, or condensed matter etc., by some scholars. This makes no sense. As आरभटी has no connection with सूच्य portion of the plot, no condensation is implied. Abhinava rightly explains it as सङ्क्षिप्तानि वस्तूनि विषयोऽस्येति— प्रयोजनेनानुगता शिल्पयुक्ता कृत्रिमशिल्पिविरचिताः अर्थाः यत्र इति। (Abh on the same, pp 103) Thus संक्षिप्तक consists mainly of symbolic representations which are artificially constructed for dramatic representations. This includes पुस्त i.e. scenic appliances like models of chariots etc. shield, armours, banners etc. as suggested by Sāgarnandin. Varieties of dress also form another element of संक्षिप्तक. NLRK also gives a view that according to some the appearance of second hero after the fall of the first one also makes for संक्षिप्तक (e.g., विभीषण in place of रावण). DR has संक्षिप्ति or संक्षिप्तक both in the replacement of one hero by another, and in the change of the temperament of a character (e.g. परशुराम's attitude). SD follows DR. ND has similar remarks. शिङ्गभूपाल says that these are the characteristics of नर्मगर्भ according to भरत. The ना शा has a verse to this effect but is not commented upon by अभिनव. We fail to trace the root of this conflicting opinions about संक्षिप्तक. अवपात is the behaviour of one totally bewildered (सर्वथा विकलस्य चेष्टितम्). भरत and others have identical views on this. वस्तूत्थापन consists in depicting of situations where different characters express different sentiments with reference to a single issue. It may or may not have an element of panic. DR has 'मायाद्युत्थापितं वस्तु'. SD and RS follow DR. सम्फेट for भरत and सागरनन्दिन् is सम्भ्रमय — i.e. a tumultous situation, wherein there can be fights, combats, intrigues, etc. DR describes it as fighting of two angry persons. RS and SD follow DR.

C–Vrtti and Rasa

Opinions differ with reference to the distribution of rasas to various vṛttis. Different verses and different readings in Bharata point to this fact of conflicting opinions such as under. Rasas assigned to bhārati are

(i) बीभत्स and करुण, (ii) करुण and अद्भुत, (iii) वीर, हास्य and अद्भुत and (iv) all rasas, to सात्त्वती, (i) वीर अद्भुत, and शम (i.e. शान्त), (ii) वीर, रौद्र and अद्भुत and (iii) वीर and अद्भुत, to कैशिकी—हास्य and शृंगार, or हास्य, शृंगार and करुण, to आरभटी रौद्र and भयानक or रौद्र, भयानक and बीभत्स. सागरनन्दिन् also has different views. Later theorists avoid controversy and point out only the

main rasas for each वृत्ति Thus, DR has शृंगार for कैशिकी, वीर for सात्त्वती, रौद्र for आरभटी and all rasas for भारती SD follows DR

D–Nature and mutual relation of वृत्तिs

Bharata and other dramaturgists hold that vṛttis are 'naṭyamātaraḥ' and that the ten types of plays—daśarūpa-have been evolved out of them through 'prayoga' or production (NS XVIII 4 NLRK I 1386) —

सर्वेषां एव काव्यानां मातृका वृत्तय स्मृता ।
आभ्यो विनिस्सृत ह्येतद्दशरूप प्रयोगत ॥

Sagaranandin observes (II 1046 7) नेपथ्य गीत वादित रस-भावाभिनय-वृत्तयादीनां क्वापि विशेषे वर्तनं इति वृत्ति कथिता । Thus vṛtti is a distinctive way of using the elements of नाट्य which are costume and make up both vocal and instrumental music, dance and expression of different rasas, emotions and bhāvas i e feelings through acting. Costumes, music etc are used in drama in a distinctive fashion. Śubhaṅkara in Saṅgīta–dāmodara repeats this Sāgaranandin further observes (I 1046 and also का मी or Kāvyamīmāṃsā, pp 9) and herein he follows Rājaśekhara, that—अथवा विलासविन्यासक्रमो वृत्ति । 'विलास' does not mean the 'anga' of प्रतिमुखसंधि nor does it mean a सद्गुण of the nāyaka, nor a चेष्टालङ्कार of नायिका The context, shows that it should be taken to mean action' in general This is supported by भोज when he says चेष्टाविशेषविन्यासक्रम (Śṛ Pra, pp 486), Abhinavagupta also observes that vṛttis are physical, verbal and mental activity arranged in a suitable way—कायवाङ्मनसां चेष्टा एव सह वैचित्र्येण वृत्तय । (A bh, Vol III pp 83) The ND defines vṛtti as पुरुषार्थसाधको विचित्रव्यापारो वृत्ति (ND III) पुरुषार्थ' here is the ultimate goal of the play concerned ND further adds that all dramatic activity—नाट्यव्यापार is always related with अभिनय or acting which is expressive of rasas and bhavas (pp 135 ND III G O S edn.) DR and avaloka observe that vṛtti is the activity of the hero (तद्व्यापारात्मिका वृत्ति II 47, प्रवृत्तिरूप नेतृव्यापारस्वभाव वृत्ति (अवलोक) SD does not limit it to नायकव्यापार only, but calls it नायकादिव्यापारविशेषा (VI 123) Vācikābhinaya, and sāttvikābhinaya are covered by भारती and सात्त्वती वृत्तिs while vigorous and forceful physical activity is covered by आरभटी, and कैशिकी reserves for itself all sort of graceful movements, thus the last two cover the āṅgika abhinaya The ND observes that though there cannot be any water-tight division with reference to activity, yet this arrangement is done with reference to any principal element dominating the other elements Thus though technically

independent of one another, the vṛttis are in a way interdependent also Sāgaranandin hints at this when he says कथाकाव्ये च वाङ्-सत्त्व-कौशिक्यारभटी-प्रयोगाः (I 1048) He feels that āhārya-abhinaya predominates in कैशिकी Abhinava makes it clearer when he observes अन्योन्यं व्यमिश्रिता वृत्तय केवलं क्वचित् किंचित् अधिक इति प्राधान्येन व्यपदेश परिवर्तते । (Vol III pp 91) We have noted above that the ND says the same thing

One more point deserves clarification Bhāratī as vāg-vyāpāra related to all rasas and bhāvas should pervade the whole play But the DR and following DR., ND SD RS, etc also restrict भारती to prologue or प्रस्तावना only This is a serious misunderstanding on their part

DR observes that after पूर्वरङ्ग the sthapaka—performs, 'प्रस्तावना' and recites a verse, resorting to भारतीवृत्ति 'प्रस्तावना' thus is not part of पूर्वरङ्ग The NS nowhere specifically says whether प्रस्तावना is part of पूर्वरङ्ग or not But प्ररोचना an aṅga of भारती is recognised as the same as पूर्वरङ्ग (NS XX 28) Other three aṅgas of भारती are आमुख, वीथी and प्रहसन. 'आमुख' is another name of प्रस्तावना (XX 31) वीथी and प्रहसन are two types of rūpakas The aṅgas of वीथी can be applied in प्रहसन also (NS XVIII 107) Rāghavabhaṭṭa says that according to Mātṛgupta some aṅgas of the वीथी can be employed in āmukha also स्वै अङ्गै चापि वीथ्यङ्गै प्रकुर्यात् आमुखं बुधः । सागरनन्दिन् quotes the whole ver e without mentioning the source DR also holds the same view (Abhi S'a 13, NLRK II 1185–6, DR III 9) Of the five aṅgas of प्रस्तावना two i e उद्घात्यक and अवलगित are aṅgas of वीथी also Sāgaranandin also recommends the use of नालिका one more वीथ्यङ्ग, in आमुख Thus, it appears that all aṅgas of भारती are connected with पूर्वरङ्ग and आमुख, particularly the latter So Dr Raghavan rightly suggests that this tempted some later theorists to restrict भारती to प्रस्तावना only (JOR, Madras Vol VI, pt IV) The NS and Abhinava nowhere restrict the Bhāratī to prastāvana only Abhinava clearly puts Bharat's views when he says that भारती pervades the whole drama (सकलकाव्यव्यापिका हि भारत्या etc) प्ररोचना and आमुख are parts of it (क्वचित् अत्र प्ररोचनारूप, एवं आमुख-स्वभाव इत्यादि (Vol III pp 91) ND also says as such

Thus vṛttis form the back bone of drama

"नरेश मेहता का काव्य"

डा रामकुमार गुप्त
हिन्दी विभाग, भाषा-साहित्य भवन,
गुजरात युनिवर्सिटी,
अहमदाबाद

"समय देवता" के मन्दिर को नियमीय रूपों से सजानेवाले उपनिषदीय प्रज्ञा के वैष्णवी कवि नरेश मेहता का जाना-पहचाना रूप, 'दूसरे तार सप्तक" में संकलित रचनाओं से ही हो पाया। "नई कविता" के प्रतिष्ठाताओं में उनका नाम विशेष रूपेण लिया जाता है। अब तक उनके चार प्रगीत संकलन और चार प्रबन्ध—काव्य प्रकाशित हो चुके हैं :—

1. प्रगीत काव्य : — बन पांखी सुनो,
   बोलने दो चीड़ को,
   मेरा समर्पित एकान्त,
   उत्सवा।

2 प्रबन्ध काव्य :— संशय की एक रात,
   प्रवाद पर्व,
   शबरी,
   महाप्रस्थान।

नरेश यद्यपि एक अच्छे कथा-शिल्पी, एकांकीकार और नाट्य-लेखक भी है, फिरभी इन सब के बीच उनका कवि-रूप ही सबसे अधिक उभर कर आया है।

"द्वितीय तार सप्तक" के माध्यम से नरेश पहली बार पाठकों के समक्ष संकलित रूपेण-प्रस्तुत हुए हैं। इसमें उनकी १० कविताएँ थीं जिनमें "चाहता मन" और "समय देवता" कुछ ऐसी कविताएँ थीं, जो उनकी काव्य-यात्रा की दो इकाइयां बन कर अवतरित हुई-एक में प्रगीत कवि की चेतना थी और दूसरे में थी समय की आवाज। अर्थात, प्रगतिवादी स्वरों की अभिव्यक्ति। इस प्रकार नरेश अपने पारूप में गीतात्मक संवेदना और सामाजिक भावभूमि के कवि ही दृष्टिगत हुए। वे जहां विचारों से समाजवादी रहे, वहां उनकी प्रयोगशीलता ने ही उन्हें प्रगतिशील कवियों की धारा से अलग किया। उनकी पूरी कविता अछूते बिम्बों और खुले परिवेश के प्रतीकों की एक लम्बी श्रृंखला है, जो हिन्दी के नव्य गीत और नयी कविता को साठोत्तरी आयाम के साथ जोड़ती है।

"कल फांसी सुनो" के बाद नरेश के दो संकलन "बोलने दो चीड़ को" सन् १९६१ में और मेरा "समर्पित एकान्त" १९६२ में प्रकाशित हुए। समय बोध एवम् उसकी मनःस्थिति के साथ-साथ कवि ने आगामी चरण की वह भूमिका प्रदान की जिसमें एक ओर "संशय" का संघर्ष था तो दूसरी ओर 'महाप्रस्थान" की प्रेरणा। कवि "फाल्गुनी आकाश" के नीचे जिस उत्सव की कामना करता है, वह बहुत दूर तक छायावादी रोमानियत से संस्पर्शित है—ठीक वैसा ही संवेदनशील और भावुक है नरेश, जो किसी की उदासी तक देखने को अक्षम है। यही कारण है कि वह किसी उदास सन्ध्या के लिये उत्सव की तलाश में निकल पड़ा है —

मैं इस उदास संध्या को
इन पीले पत्तों को लौटा दूंगा
क्योंकि मैं दूसरे उत्सव नहीं कर सका
मेरे पास एक उदास सन्ध्या थी,
लेकिन किसी के पास,
उत्सव नहीं था।

कवि के समक्ष छायावादी कल्पना—सा धूप का एक टुकड़ा "तितली" है, जिसके साथ अनेक कल्पनाओं की सम्भावना छुपी है, तो दूसरी ओर कवि ऐसे नगर बोध से संप्रेषित भी है जो उसका अपना यथार्थ है कि अगर वह कहीं मेयर होता तो सड़कों पर पत्तों के ढेर लगवा देता, वह भी अनुभव करता है कि सृजन और जीवन में काफी अन्तर है

वह जो लिखा गया,
वह बना जीवन
जो न सहा गया
वह बना गायन।

नरेश की इन कविताओं में उत्सव और उत्सर्ग का भाव बड़ी तीव्रता से उभर कर आया है। वह अपने फाल्गुनी दिन को किसी को भी समर्पित करने को उत्सुक है, और कहीं व्याकुल है तो उस सन्ध्या के लिए जो अभी तक उत्सव विहीन रही है।

"मेरा समर्पित एकान्त' में कवि की अकुलाहट कुछ अधिक ही प्रतीत होती है

ऐसी ही एक शाम
उस दिन आकाश को दी,
और,
उस दिन
यहां से वहां तक
किसी भी आकाश में
कोई शाम नहीं हुई।
"मेरा समर्पित एकान्त" —५

[illegible] के कोलाहल और हाहाकार के बीच कवि [illegible] जब एकान्त की, जो [illegible] का धर्म और सब का स्वत्व है। यही कारण है कि प्रस्तुत संग्रह की अधिकांश रचनाएँ "एकान्तता" के भाव से आलोकित हैं। "मौन" की जिस साधना को "अज्ञेय" ने चुना है, ठीक वैसे ही कवि 'एकान्त" की अभीप्सा में निमग्न है।

सृजन की प्रेरणा के साथ-साथ कवि ने रचना प्रक्रिया की भी बात कही है। कवि यह मानता है कि दो व्यक्तियों का किसी एक स्थान पर मिलना एक अनुभव है लेकिन जब वह रचना" बनता है तब वह वैसा ही हो यह कोई जरूरी नहीं—सत्य अपने आप में अखंड होता है। किन्तु जिस माध्यम द्वारा वह अपनाया जाता है वह खण्ड-रूप भी हो सकता है।

तभी तो—

' यह टूटापन
प्रक्रिया के माध्यम की
सत्य की नहीं।"
वही —१५

प्रस्तुत संग्रह में सबसे लम्बी कविता है ' समय देवता ', जो "द्वितीय तार सप्तक" में पहली बार छपी थी। इस रचना का महत्व केवल इस लिए नहीं, है कि इसमें कवि ने मनुष्य मात्र की शक्ति, महत्ता और कल्याण की कामना की है बल्कि इसलिए कि उसमें गजब की कल्पनाशक्ति और बिम्बों का उर्वरापन है। इसके भीतर कवि का अपना दृढ़ मनोबल है

' समय देवता
मैं न थकूँगा
श्रद्धा की बाँहों का बल है,
मैं यह खूनी चित्र जलाकर
नयी फसल का गीत लिखूँगा।"
मेरा समर्पित एकान्त —५१

वस्तुतः नरेश अपने इन दो काव्य संकलनों में एक ओर उत्सवी मन का अभियन्ता है, तो दूसरी ओर उसकी सर्जना का बिन्दु अपने लिए न होकर जन-हिताय के लिये है। नयी कविता की इकफूटन का यह एक ऐसा इलाज था, जिसने आगामी स्वरों को संकल्पों और जीवन्त विश्वासों में बाँध दिया। प्रकृति को उसने कल्पना के साथ नहीं, कर्म के साथ जोड़ा। उसके गीतों का यही उत्सवी भाव आगामी प्रबन्धों में मूल्यान्वेषण की दिशा में अग्रसर होता दीख पड़ता है।

"उत्सवा" नरेश के आर्ष—व्यक्तित्व की कविता है। श्री क्षेमेन्द्र शर्मा ने "भूमिका ' के अन्तर्गत ठीक ही लिखा है कि "उत्सवा को पढ़ते समय अपने को उस फूल से आत्मसात कर लेना होगा, जो शब्दों के यायावर—भिक्षुक के मधुपात्र पर अपनी रस-आहुति दे देने को

[illegible] है।[1] —इसका यह भी उद्देश्य है कि सृष्टि की संरचना का धीमे-धीमे साक्षात् किया [illegible] शब्द और अर्थ के बीच, हेतुवादी मानवीय तर्क की अवांछित उपस्थिति को [illegible] जा सके।"

नरेश के काव्य की यह एक सबसे बड़ी विशेषता है कि वह पाठक को समर्पण की इस कला में दीक्षित करता है। रचनात्मक शक्ति का स्रोत "पञ्चप्रिया दूर्वा" (पृ ४२) "बाबाजी हवाएं" (पृ २८) "कोमल गोबार धूप" (पृ २७) जैसी कविताओं में फूट पड़ा है। वह अपने अनुभवों से गुजरते हुए वैश्विक चेतना की झलक देना चाहता है। वैश्विक-चेतना की इस भूमिका पर समग्र प्रकृति है—कलरव गान करने वाले पक्षी, पीताम्बर वैष्णवी गान्धार धूप, विशाल कौटुम्बिक भावना का बोध कराने वाली वनस्पतियां, धूप में अनुष्टुप-सा खड़ा रहने वाला फूल गायत्री और भागवत—कथा—सी धरती और उत्सव—नक्षत्रों से भरा-आकाश-सभी कुछ है। इन सभी को कवि अपनी विराट-चेतना से अभिषिक्त करता है। उसकी इस प्रकार की अभिव्यक्ति में भावातीत आवेग है, सृष्टि-रहस्य का काव्यात्मक बिम्ब है। कवि 'उत्सवा' के जरिये यह बताना चाहता है कि पक्षी वनस्पतियों का अपना अलग राग दे रहे हैं, वनस्पतियां झरनों को अपनी सुगन्धि दे रही हैं और झरने अपनी प्रवाह पूर्ण भाषा को समस्त जैविकता को दे रहे हैं और वह जैविकता अपनी निगूढ़ सम्पदा का अक्षय-कोष घास की उस अनाम पत्ती को सौंप देती है, जो गायत्री-मन्त्र से प्रकम्पित है। भूमा के प्रति कवि का उत्सव-भाव निश्चय ही परात्पर-सत्ता के प्रति एक प्रार्थना है, जिसमें समर्पण और आस्था का भाव है। "उत्सव" वस्तुतः "स्व" से मुक्ति की गाथा है, जिसमें आत्मा का संघर्ष और तीव्रता है। फूल के पावन संगीत से कवि का मन आन्दोलित हो उठता है, अपनी त्वचा पर वह कृष्ण और धूप का अतीन्द्रीय स्पर्श करता है और देवदार की ऊँचाई से वह अनुभव और अनुभूति को मापता है। इसमें एक फ़ैन्टेसी है जो हमें "अहेर" की याद दिलाती है, एक प्रवृत्ति है जो पन्त और शमशेर की दिशा लिये हुए है उपमाओं का एक ऐसा उत्सवित ऐश्वर्य है जो वाल्मीकि की सहजता और कालिदास की लावण्य प्रियता को एक साथ उजागर करता है। नरेश की कविता अतीत का संस्मरण मात्र नहीं है, अपितु अपने वर्तमान में उसका पुनरालोक है लेकिन यह एक ऐसा भावलोक है जो मुक्ति-बोध के टेम्पर से भिन्न प्रतीत होता है। नरेश का बोध "नयी कविता" की अनास्था और संत्रास के ढूहों को धकेलता गहरी आस्था की किरणें विकीर्ण करता चलता है

"विश्वास करो,
स्मरण के उस गोचारण में
कहीं तुम्हारे लिए
कोई प्रार्थना घेर्ऍ दुह रहा होता है।"

---

1 "उत्सवा"—भूमिका, पृ २५

प्रबन्ध रचनायें

नरेश की लम्बी कविता रचना की प्रकृति ने प्रबन्धसंकेत को पहले ही आभासित कर दिया था। यह एक ध्यातव्य वैशिष्ट्य है कि कवि की प्रबन्ध दृष्टि नयी कविता का मुहावरा ले कर अवतरित हुई। अपनी प्रबन्ध रचनाओं के लिए कवि ने पुराण कथाओं से विशेषतः रामायण और महाभारत का धरातल चुना। इसमें भी राम का आकर्षण कवि के लिये विशेष रहा है। इसी को वह काव्य का वैष्णवी व्यक्तित्व भी कहता है — एक राम है और दूसरा कृष्ण है। कवि इन दोनों के बीच यह अन्तर तलाशता है कि राम में समाज घटित होता है, जब कि समाज में कुछ कृष्ण घटित होते हैं, राम त्रासदी के भोक्ता हैं जबकि कृष्ण केवल द्रष्टा है, यही कारण है कि राम के व्यक्तित्व ने कवि को बहुत दूर तक प्रभावित किया है। नरेश के चार प्रबन्धों में से तीन प्रबन्ध इसी लिए रामकथा से अनुप्रमाणित हैं — संशय की एक रात, प्रवाद पर्व और शबरी। ' महाप्रस्थान ' में महाभारत का उत्तरकालीन संकेत है। अपने देश की मिट्टी के मिथकों के माध्यम से आधुनिक बोध की चर्चा करने वाले नरेश साठोत्तरी कविता के विशिष्ट रचनाकार हैं। "काव्य का वैष्णव व्यक्तित्व" की भूमिका में जैसे कवि अपने कथ्य सदर्भ की चर्चा स्वय करता हुआ प्रतीत होता है — ' अभी यह विश्वास मुझ में शेष है कि समकालीनता पूरी तरह अपनी आधारगत वानस्पतिक गंध को सर्वथा नहीं भूली है।"

इसी लिए नरेश जितना "क्लासिक है उतना नव्यतम भी है।

स्व ' को ' पर "के सदर्भ में देखना और पर को "स्व के निकष पर अंगीकार करना उसके संस्कारों की देन है, उसकी उदारता की प्रक्रिया है। युद्धीय परिणामों से प्रसूत घात प्रतिघात अन्त विरोधों के बीच भी कवि की अपनी जीवन दृष्टि है, जो इन सभी प्रबन्धों को एक विशिष्ट प्रकार की वैचारिक भूमिका प्रदान करती है। उक्त चारों प्रबन्धों का कथ्यविलक्ष्य संक्षेप में इस प्रकार है —

१ संशय की एक रात

प्रस्तुत प्रबन्ध की रचना रामायण के ' सेतुबन्ध ' प्रसग को ले कर हुई है। रावण से युद्ध करने की समूची तैयारी हो चुकी है और वानर—सेना राम की आज्ञा के लिए तत्पर है, कि राम के मन में अनायास ही संशय का संचार होने लगता है। प्रथम सर्ग राम की चिन्तित मन· स्थिति का संपाक नहीं है। राम द्वन्द्व की स्थिति में सीता हरण के लिए स्वयं को दोषी मानते है और कहते है

" व्यक्तिगत मेरी समस्याएँ
क्यों ऐतिहासिक कारणों को जन्म दे "

संशय की एक रात —२०

और अन्त में, क्या हो, क्या न हो कि द्विधा में प्रथम सर्ग की समाप्ति होती है।

दूसरे सर्ग के अन्तर्गत वर्षा भीगे अन्धकार के वातावरण में राम और भी अधिक संशय ग्रस्त हैं—जो अन्य का उद्घाटन युद्ध से नहीं बल्कि मानवीयता से चाहते है, इन्हीं

[illegible] राम का मिलन दशरथ की आत्मा से होता है। जो राम की द्विधात्मक स्थिति को दूर करने का प्रयास करती है, राम को कर्मण्य होने तथा परिस्थितियों से जूझने की प्रेरणा भी इसी द्विधात्मा से मिलती है —

पुत्र मेरे
संशय या शंका नहीं
कर्म ही उत्तर है
वह जिसकी छाया है।
उस कर्म को वरो।

संशय की एक रात —२४

तीसरा सर्ग "मध्यरात्रि की मंत्रणा और निर्णय" से सम्बन्धित है, जहाँ राम सभा के निर्णय को मान्य रखते हुए युद्ध का आदेश देते हैं—समाधान की वह भूमिका भी यहीं पर प्रतिष्ठित की गई है कि सीता केवल राम की पत्नी नहीं बल्कि जनसमुदाय के लिए तो वह अपहरित स्वतन्त्रता का प्रतीक है। युद्ध का आदेश फिर भी राम की इच्छा से नहीं बल्कि परिषद की इच्छा का ही उद्घोषक है।

"सविग्न मन का संकल्प और सवेरा" इस प्रबन्ध का अन्तिम सर्ग है, जिसका प्रारम्भ शिविर—गवाक्ष में युद्ध वेष में बैठे हुए राम से होता है, जिनके मन में द्वन्द्व अब भी मौजूद है।

"अब मैं निर्णय दूं,
सब का
अपना नहीं।"

वही —८६

राम सोचते हैं कि इस मध्यरात्रि के निर्णय ने अब—ज्वालामुखियों को जगा ही दिया है तो अब सोचना व्यर्थ है। समय भी अब युद्ध के लिए ललकार रहा है। अब यह प्रश्न भी नहीं रहा कि युद्ध के बाद शान्ति होगी अथवा युद्ध ही युद्ध का उत्तर होगा, और फिर सूर्योदय के साक्ष्य में संशय की वेला समाप्त होती है।

२ प्रवाद पर्व

राम की मानसिक द्विधा का एक दूसरा आयाम "प्रवाद पर्व" है, जिसमें वे यह अनुभव करते हैं कि क्या व्यक्ति को जीवन—पर्यन्त केवल कर्म ही करना है ऐसा कर्म, जो उसकी रागात्मिका तक को तोड़-फोड़ कर रख दे। कक्ष की एकान्तता में राम का प्रश्नाकुल व्यक्तित्व फिर एक बार उभर आया है। राजश्री गरिमा के विरुद्ध वे एक आवाज सुनते हैं, अपने ऐतिहासिक व्यक्तित्व के सामने उठी हुई तर्जनी को देख वे सोचते हैं —

जब भी ऐसी तर्जनी उठती है
तब राजतंत्र और इतिहास

कोलाहल से भर उठते हैं
क्योंकि वह मात्र अंगुली नहीं होती राम
उसका एक प्रति ऐतिहासिक व्यक्तित्व होता है।

राम एक साधारण जन की तर्जनी को साधारण नहीं मानते बल्कि वे उसके सामने अपनी ऐतिहासिक परीक्षा देना चाहते हैं, उनका अपना विश्वास है कि न्याय एवं राजतंत्र बचन से नहीं, अपितु मानवीयता के धरातल पर ही निर्मित होना चाहिए।

कृति का दूसरा सर्ग प्रति इतिहास और तन्त्र से सम्बन्धित है, जिसमें राम अपने बन्धु भरत तथा लक्ष्मण एवं मन्त्री आदि से फैलाये गये प्रवाद के विषय में चर्चा करते हैं, सीता पर लगाये गये धोबी के आरोप को सभी "राजद्रोह" करार देते हैं, किन्तु राम समाज को भयाहीन कर के अपने रामत्व की प्रतिष्ठा करना नहीं चाहते। तीसरे सर्ग में राम और सीता की संवाद योजना के माध्यम से कवि ने यह बताने का प्रयास किया है कि ऐतिहासिक व्यक्ति अपना कोई निजी व्यक्तित्व धारण नहीं कर सकता। इसी लिए राम सीता के निकट आते हुए भी निरंतर दूर होते गये हैं और सीता भी यह अनुभव करती है कि इतिहास और इतिहास—पुरुष के पार्श्व में केवल एक प्रतिमा-सा उसे खड़ा होना है। वह यह भी अनुभव करती है कि —

मैने आपको, इतिहास से व्यवहार करते देखा है
और इस तराश में
आप कितने टूटे तथा
निर्मित हुए हैं
उसकी मैं साक्षी रही हूँ आर्यपुत्र।
वही —६७

साधारणता के नारायण को न्याय के प्रतिनारायण की अपेक्षा भी, जिसकी सम्पन्नता के लिए स्वय सीता ने ही राम को कटिबद्ध किया। प्रतिमा-सी खड़ी होने में सीता की गहरी अन्तर्वेदना है, प्रतिफल परीक्षा की राह से गुजरना ही नियति है।

"प्रतिइतिहास और निर्णय" सर्ग में राम यह अन्तिम घोषणा करते हैं कि :—

" मुझमें और रावण में तब कोई अन्तर नहीं
या तो राष्ट्र का प्रत्येक सदस्य स्वाधीन है।
या फिर स्वाधीनता
केवल कपोल–कल्पना है।

× × ×

अतः कल सूर्योदय के साथ ही,
सीता वनवास के लिए प्रस्थान करेगी।
वनवास काल में
वह किसी भी राजकीय पद

मर्यादा, सुविधा और सुरक्षा की
अधिकारिणी नहीं होगी।
वही —९६

अन्तिम सर्ग, "निर्वेद विदा" में सूर्योदय हो रहा है, सीता को लेकर लक्ष्मण रथ पर चले जा रहे हैं, राम दूर जाते रथ को खिन्न तथा उदास मन से देख रहे हैं, यही वह स्थल है, जिसमें राम का शासक के उपरान्त व्यक्ति पक्ष भी उभर उठा है। यह वनवास केवल सीता का नहीं था बल्कि स्वयं राम भी वनवासी हो चुके थे। वैसे भी राम ने राज्य कब किया? जीवन भर वनवास ही तो किया। सत्य ही, इतिहास पुरुष की योजना में राम ने अपने "व्यक्ति" को मिटा कर रख दिया व्यक्ति का केवल इतिहास-पुरुष बन जाना और शिला का मात्र प्रतिमा बन जाना व्यक्तिगत जीवन की सबसे बड़ी दुर्घटना होती है, यही प्रस्तुत प्रबन्ध का मुख्य कथ्य सदर्भ है।

३ शबरी

भाषा और छन्द-योजना की दृष्टि से यह गुप्त जी की परम्परा की ही कृति है। इस में कवि का भुक्तभोगी आधुनिक भाव बोध मुख्य कथ्य है —

" पर किसको और किस युग में
स्वीकार किया लोगों ने।
हर तरह, तपा कर देखा
है, युग ने और लोगों ने।
अपमान और बदनामी
तो मामूली बाते हैं
पीड़ा, दुख दे देना, ये तो
लोगों की प्रिय बाते हैं।
शबरी —४२

समाज प्राय हर युग में एक-सा ही रहा है। उसने कब सत्कर्मों के मार्ग में कांटे नहीं बिछाए! मतंगऋषि और शबरी को भी समाज की जड़ता और मूढ़ता के कारण आश्रय और कुटी का त्याग कर देना पड़ा था। स्थानान्तरण करने पर भी समाज के मन से प्रति हिंसा की अग्नि नहीं बुझी, तो शबरी के पति शबर को कष्ट पहुँचाने के अनेक षडयन्त्र भी रचे गये, किन्तु शबरी की रक्षा में एक अग्नि कुंडल सदा उसके इर्द गिर्द घूमता रहा। अन्ततः शबरी अपनी परीक्षा में उत्तीर्ण हुई। उसे एक दिन भगवान राम के दर्शन हुए। शबरी की ताप गाथा से राम पूर्णत परिचित हैं, वे ऋषिवर से कहते भी हैं—शबरी अन्त्यज है तो क्या वह भक्ति रूप है शुद्ध" इतने में ही श्वेत परिधान में सज्ज शबरी ने प्रभु के दर्शन किये। एक क्षण के लिए तो वह हतप्रभ सी ही हो गयी —

प्रभु को कैसे बैठाये, परिधान कौन सा लाये?
किन मन्त्रों से आवाहन, वह गान कौन-सा लाये?

शबरी अनायास ही प्रभु के चरणों में झुक गयी, प्रभु के चरण उसकी अश्रुधारा में भीग गये। वह तो अपनी आंखों से प्रेमाश्रु की माला गूंथ रही थी, क्योंकि इससे बढ़िया उपहार और शबरी क्या दे सकती थी ! उसे प्रभु को जंगल के खट्टे-मीठे बेर खिलाने में संकोच हो रहा था, किन्तु भगवान तो भाव के भूखे थे। वे बेर मानों शबरी के ही सूखे हुए आंसू थे। शबरी ने चख-चख कर मीठे बेर प्रभु को अर्पित किये और प्रभु उन जूठे बेरों को सहज भाव से खाने लगे। इस दृश्य को देख कर लक्ष्मण तो अवाक् ही रह गये। लक्ष्मण को उस दिन पहली बार प्रभु की भक्त-वत्सलता का आभास हुआ। पर अन्त में शबरी की पावनता और महानता की प्रतिष्ठा करते हुए कहते हैं कि —

' मैं तो आया हू केवल
करने जयकार सती का
मैं हू कृतार्थ पाकर यह
स्वागत सत्कार सती का। " —७९

कवि ने प्रस्तुत खण्डकाव्य में शबरी के चरित्र को दिव्य शक्ति का अवतार ही कहा है, वह तो आकाश रूपी भागवत की प्रथम श्लोक थी जिसने धरती और स्वर्ग दोनों को पावन [illegible] दिया। रचनाकार प्रस्तुत कृति की प्रयोजन-दृष्टि को स्पष्ट करते हुए भूमिका में कहता है— [illegible]री की कथा निम्नवर्ग की एक साधारण स्त्री के आत्मिक एवं आध्यात्मिक संघर्ष की ऐसी है जो रामायण के शीर्षस्थ पात्रों चरित्रों में भी अपनी पहचान बनाये रखती है। " कवि वाल्मिकि का जो सामाजिक प्रयोजन उत्तम पात्र की सर्जना के मूल में था, वही एक बार से उभर कर नरेश मेहता को इस कृति में स्थापित होता दिख पड़ता है। गोस्वामी [illegible]दास तो अपने राम में इतने अधिक व्यस्त थे कि अन्य पात्रों की आवश्यकताओं को [illegible]ने का उन्हें न तो अवसर था और न इच्छा थी। इसी लिये तुलसी की दृष्टि भक्ति [illegible]र भी इतनी उदार नहीं बन सकी, जितनी हमे वाल्मिकि को करुणापूर्ण दृष्टि सदर्भ में उतनी ही प्रासंगिक लगती है। " शबरी-काव्य में कवि की दृष्टि इसी से अनुप्रमाणित है, जो समाज को वर्ग-मुक्त होने की एक गहरी संवेदना प्रदान ।

४ महाप्रस्थान

[illegible]था विकास की दृष्टि से "महाप्रस्थान" के तीन पर्व हैं—यात्रा पर्व—स्वाहा पर्व और [illegible]। इसका समूचा कथानक पांडवों की स्वर्गारोहण-घटना से सम्बन्धित है, जो सबसे चिन्तनशील है। यह एक ऐसा पात्र है, जिसमें क्रिया-व्यापार की संभावना नहीं है, [illegible]ह एक द्रष्टा है जो तटस्थ भाव से सारी घटनाओं का विश्लेषण करता है। वह [illegible]षी है। युधिष्ठिर का पात्र अपनी समग्र वैचारिक पृष्ठभूमि में आज के समय बोध का है जिसके प्राय: दो स्तर है—

(१) राज्य के स्तर पर।
(२) व्यक्ति के स्तर पर।

युधिष्ठिर यह अनुभव करते हैं कि राज्यारोहण वस्तुतः किसी [illegible] का [illegible] हुआ है। पांडवों की विजय का ठंडा स्वागत ही इसकी प्रतीति कराता है। युधिष्ठिर, जो इस पूरी युद्ध यात्रा में विकल्पी मन वाले कर्म पंगु ही बने रहे, वे आज भी विजय का कोई उल्लास कोई आनन्द नहीं मना पाते। युद्ध की इस दुर्निवार विभीषिका को न तो वे ही रोक सके और न विदुर ही। राज्य-स्तर पर शीलवान की सज्जन भावों को समझने का भी आखिर कौन प्रयास करता है! पितामह भीष्म, द्रोण, कृपाचार्य सभी ने असत्य का दामन पकड़ा। सच ही, राज्यकोष की भांति राज्य कृपा भी व्यक्ति के तेज का हरण कर लेती है। आज हिमता उष्ममुखी हो रही है और विजय का खोखला आनन्द मनाने वाले धनंजय और भीम घुटनों तक हिम में धसते हुए नतशिर पात्रीभिक्षुक से पैर उठाये चले आ रहे हैं। और कृष्णा। उस पूर्ण पुरुष के लिए तो सब कुछ लीला था--विराट-दर्शन, गीता--उपदेश, यमुना--तटों का रस नर्तन या व्याघ्र-बाण से अनुत्सवी मरण सभी कुछ तो लीला थी, माया थी। यही कारण था कि युधिष्ठिर अपने साम्राज्य और सम्पदा को काल महाब्राह्मण के हाथों में सौंप कर परिव्राजक--से हिम पथ की ओर आये थे। उनके स्मृति पटल पर अब भी हत्याओं, चीत्कारों, षड्यन्त्रों, प्रतिशोधों और अपमानों का कुहन्त सुनायी दे रहा है। उस विगत स्मृति में युधिष्ठिर का अन्तर अब भी सुलग रहा है। स्मृतियों के घटाटोप को चीर कर वे देखते हैं कि इस हिम-पथ पर नकुल और सहदेव के बाद सबसे पीछे द्रौपदी चली आ रही है, जिसके वस्त्र जर्जरित और रक्त से लथपथ हैं जो अन्तिम भोज पत्र को थाम आहत हो गिर पड़ती है। उन्हें लगता है कि यह कैसा सम्बन्धहीन एकाकीपन है, जहां व्यक्ति-व्यक्ति न रह कर वस्तु बनता जा रहा है।

राज्यारोहण का सत्य यही है कि प्रत्येक सत्ताधारी धर्म, दर्शन, न्याय और शास्त्र की व्याख्या मनोनुकूल करता है, ताकि वह सत्ता के केन्द्र में अवस्थित रह सके। राज्य सत्ता के सदर्भ में व्यक्ति की प्रतिष्ठा साथ ही औरों के लिए अलघ्य विन्ध्याचल-सी बन जाती है। यहीं से तानाशाही का अन्त होता है, और साधारणजन का महत्व विलुप्त होने लगता है।

"प्रवाद-पर्व" में कवि ने इसी लिए धोबी के कथन को प्रति इतिहास कहते हुए साधारण जन की भाषा की सुरक्षा की है। तदथ, आपातकालीन साधारण जन की दारुणता और अकथ विवशता का यह रूपांकन है। ", महाप्रस्थापन" के युधिष्ठिर का कथन .—

' राज्य-व्यवस्था की नींव में

कराहते हुए मनुष्य का होना अनिवार्यता है अर्जुन।"

वस्तुत' सत्ता का मुकुट धारण करते ही व्यक्ति व्यक्ति नहीं रहा, उसका मनुष्यत्व नष्ट हो जाता है युधिष्ठिर इसी लिए सत्ताधीश होने की अपेक्षा एक " अनाम मनुष्य " होने की कामना करते हैं। वे युद्ध अथवा राज्य-इन दोनों में से किसी का वरण नहीं करते। बल्कि महाभारत के युद्ध की स्वीकृति युधिष्ठिर की विरक्ति का ही दूसरा नाम है।

वस्तुत कवि की चरित्र योजना में चाहे राम हों अथवा युधिष्ठिर, सभी युद्ध की भीषणता से आक्रान्त हैं, मूलत वे युद्ध-विरोधी हैं, लेकिन उनकी इच्छा-अनिच्छा का प्रश्न कहां है?

यह तो आरोपण था, जिसे ओढ़ने की अनिवार्यता ने उन्हें निर्वेद की स्थिति में पहुंचा दिया। राम सीता का वनवास देखते हैं और युधिष्ठिर द्रौपदी तथा अपने भ्राताओं को एक-एक कर हिम में गलते हुए देखते हैं।

"प्रवाद—पर्व" की सीता की अन्तर्वेदना द्रौपदी की भी है, जो हिम में गलने से पहले युधिष्ठिर से कहती है :—

> "मेरा नारीत्व मेरा मातृत्व
> सब व्यर्थ गया युधिष्ठिर !
> भीम ! अर्जुन ! माद्री पुत्र सब व्यर्थ गया,
> अब मेरे और तुम्हारे बीच, हिम का यह अमेद्य
> धारादार ठंडापन सहयात्रा के सूत्र काट रहा है।" —८५

अन्त में युधिष्ठिर रह जाते हैं अपने यथोचित मित्र सरीखे श्वान सहित, जिसे ले कर सदेह स्वर्ग जाना चाहते हैं। चलते-चलते युधिष्ठिर स्वर्ग के द्वार तक पहुँच जाते हैं। वहाँ भी श्वान के बिना उन्हें स्वर्ग स्वीकार नहीं। अन्त में, उत्तर दिशा से स्वर्ग द्वार खुलता है और वे धीरे धीरे देह भाव से मुक्त होते हुए स्वाहा हो जाते हैं। द्वन्द्व की स्थिति के बाद इन दोनों पात्रों राम और युधिष्ठिर, की संकल्प वृत्ति ही उन्हें चरित्र का नया आयाम देती है।

वस्तुत नरेश मेहता के उपर्युक्त चार प्रबन्धों के कथासदर्भ युद्धोत्तर परिस्थितियों परिणामों एव सत्ता की निगूढ़ताओं के धरातल पर निबद्ध हैं —युद्ध चाहे अन्दर का हो या बाहर का और सत्ता चाहे राजकीय पक्षीय हो अथवा सामाजिकी। अनाम जन के सदर्भ में ये सभी घोर वितृष्णा पैदा करने वाले हैं।

कवि का समयबोध प्राय दो भागों में विभाजित है —

(१) समाज के स्तर पर।
(२) व्यक्ति के स्तर पर।

सामाजिक स्तर पर उभरने वाला बोध "शबरी" में है। व्यक्ति के स्तर पर उभरने वाला बोध "सशय की एक रात' और महाप्रस्थान में है।

कथा सदर्भ में कवि की एक और विशेषता यह भी रही है कि उसने जातीय मिथकों को हमारे आज के जीवन सघर्ष के सदर्भों में स्थापित किया है।

कवि अपने मिथक सदर्भ को एक स्थान पर स्पष्ट करते हुए कहता है —

"वाल्मीकि के राम से लेकर निराला के राम तक की यात्रा के बीच राम के ऐसे सैकड़ों स्वरूप मिल जाएँगे कि राम के मिथक व्यक्तित्व में जो गत्यात्मक भारतीय दृष्टि है वह प्रत्येक कविव्यक्ति को यह आधारभूत स्वतन्त्रता देती है कि इस सिद्ध प्रतीक के माध्यम से कवि अपनी वैयक्तिक कवि दृष्टि विकसित करे और सामाजिक स्वीकृति को देखे—परखे।"

[illegible] की भूमिका में कवि की निष्कर्ष प्रस्थापना बहुत स्पष्ट है :—

"[illegible] की एक रात" में बुद्ध की अनुपादेयता को केन्द्र बना कर राम के [illegible] को प्रस्तुत करने की चेष्टा की गयी थी। प्रस्तुत काव्य में राज्य, राज्यव्यवस्था और [illegible] व्यवस्था के दर्शन की अमानवीय प्रकृति एवं प्रवृत्ति को स्पष्ट करना चाहा है। इस लिए [illegible] कथा और कथा—पुरुषों की निर्वेद स्थिति एव मन स्थिति को ही अपने दोनों काव्यों में चुना, क्योंकि निर्वेद की स्थिति मे ही मानवीय प्रज्ञात्मकता अपने विवेक रूप में होती है। 'महाप्रस्थान—२४"।

प्रसग की दृष्टि से इन समस्त प्रबन्धों की कथा को पौराणिक कहा जा सकता है, किन्तु इन सभी का भावबोध आज के मनुष्य और उसके गिर्द घूमनेवाली समस्याओं के बहुत निकट है। कथा का एक झीना अन्तरपट है, जो पूर्णत परिचित होकर भी अपने आप में नवीन है।

इन सभी कथा-प्रसगों में कवि का मन स्थितियों वाला सफल चितेरा व्यक्तित्व उभर उठा है, इसमें सन्देह नहीं।

STUDY OF PRAKRITS IN CLASSICAL DRAMAS THEIR STAGES IN SOME EARLY DRAMAS*

K. R. CHANDRA

School of Languages
Gujarat University
Ahmedabad-9

Everybody knows that the study of Prakrits (in original) in classical dramas is being neglected in India itself, the home of the origin of Prakrits and literary compositions in them though they occupy a significant place in our ancient dramas on account of the following reasons:

1. They play prominent role along with Sanskrit.
2. Heroine and many other characters speak various Prakrits.
3. The proportion of Prakrits is sufficiently large and it is improper to neglect it.
4. Sanskrit is, in a way, uniform language whereas Prakrits have been always changing and therefore, they possess a distinct evolutionary character.
5. The evolutionary character of Prakrits is, in a way decisive factor in deciding, so to say, not the exact date but at least the tentative period of a particular drama and that is very important in the case of early dramatic works.

The above considerations should encourage any one, interested in the subject, to undertake a study of Prakrits of the classical dramas. In general this study of Prakrit portions in the dramas can be done under three heads :

* This paper was read at the 'Seminar on Sanskrit Drama and Dramaturgy' under the Faculty Improvement Programme of the U.G.C., held at School of Languages, Gujarat University, Ahmedabad-380 009 from 18th June to 24th June, 1979.

1. **Literary**: dialogues, rhetorics emotions and sentiments, descriptions, scenes, situations, etc
2. **Cultural**: Study of various aspects of social, political and economic life
3. **And Linguistic study**:

This last type of study can be done in various ways, e.g

(*a*) Language of a particular drama in comparision with that of the (*i*) grammarians' description, (*ii*) contemporary works or (*iii*) contemporary inscriptions

(*b*) Language of a particular character-type in (*i*) successive dramas of different periods, (*ii*) or in comparision with the rules of dramaturgists

(*c*) Chronological study of a particular dialect in various dramas and evaluation of the influence of time and region on it.

(*d*) Confusion in assigning or the reasons for assigning a particular dialect to different characters or assigning of different dialects to a particular character-type

(*e*) And lastly if a drama means the reflection of real life then one should find out whether the characters speak the contemporary languages of their time and region or not, and if not, why it is so?

In this paper I have chosen to undertake a study of different stages of Prakrits in some early classical dramas

STAGES IN SOME EARLY DRAMAS

Prakrit languages or Middle Indo Aryan languages have undergone four stages of evolution

(*i*) The first stage is marked by assimilation of intermediatory conjuncts and simplification of initial conjuncts or dropping of one of the members of the initial conjunct and dropping of the final consonant (Pāli)

(*ii*) The second stage is characterized by softening of medial hard consonants (Māgadhi Sauraseni)

(*iii*) The third stage is distinguished by dropping of medial consonants (Mahārāṣṭrī)

(*iv*) And the fourth stage is separated by its whole-sale morphological changes (Apabhraṁśa)

On these lines I propose to make an analysis of the language of some selected dramas like शारिपुत्रप्रकरणम्, स्वप्नवासवदत्तम्, विक्रमोर्वशीयम् and मृच्छकटिकम्

This study is just an attempt and I do not claim it to be a thorough study The conclusions thus derived are open for revision Views of scholars are invited for improvement and to decide for the further line of study I am quite conscious of some drawbacks of this type of study because the manuscripts of the dramas have passed through various hands of copyists during successive centuries and there is every possibility of some changes in the original form of the language of a drama, but it applies to all the earlier dramas (except to that of शारिपुत्रप्रकरणम्) and therefore, no alternative is left to us other than to accept them in whatever form they are available to us

1 शारिपुत्रप्रकरणम् The phonetic standard of this dram is as follows

(1) Assimilation of the conjuncts is generally in vogue

(2) Both ष and श are generally retained

(3) There is only one doubtful case of sonantisation कुरद (कुरत)

(4) Intervocalic single consonants are not dropped

Therefore, the Prakrit language of this drama belongs to the first stage of the Middle Indo Aryan Even then the dialects spoken by different characters like the heroine, the villain and the servants are tried to be named as old शौरसेनी, old मागधी and old अर्धमागधी[1] It may be correct to a certain extent but in our view it is not necessary to do so. When there is no त=द, थ=ध, no abl sg in—आदो, no III sg present termination in दि and so on, where is the question of मागधी or शौरसेनी? The language of शारिपुत्रप्रकरणम् is of the type of that of Aśokan edicts in which we find distinct peculiarities of the east, such as र=ल, and Nom sg case-ending in-ए, of the north, such as श, ष=स, and Nom sg in-ओ and of the middle region, such as the mixture of both the previous peculiarities All these peculiarities are found in the शा पु प्र also and therefore, the language of the शा पु प्र belongs to the first stage of the evolution of the Prakrits as the Aśokan dialects do.

---

1 See pp 217—231 of 'Aśvagoṣa by Dr B Bhattacharya, 1976.

In the latter dramas we find softening and dropping of the medial consonants as follows

2. स्वप्नवासवदत्तम् (Devadhara s edition)

(In the whole of this drama we do not find any portion of मागधी[1] or महाराष्ट्री It has only शौरसेनी)

A word to word analysis of the whole drama reveals that the phonetic standard of the language (शौरसेनी) of this drama is as follows

(1) Retention of medial consonants 673 or 35%

(2) Softening of medial hard consonants 607 or 31 50%

(3) Dropping of medial consonants i e of non-aspirates, while aspirates changing to ह 649 or 33 50%

Thus in this drama the percentage of retention exceeds a little to that of softening or dropping whereas softening has gained speed over that of का गु ब On the whole dropping has tentatively equal share with retention and softening.

3 विक्रमोर्वशीयम् (H D Velankar s edition)

(The Mahārāṣṭri and Apabhraṁśa portions are excluded The analysis given below is only of the Saurasenı portion)

(1) Retention of medial consonants 571 or 26 50%

(2) Softening of medial consonants 784 or 36 50%

(3) Dropping of medial consonants 802 or 37 00%

It shows that retention in this drama is less than that of in the स्व वास whereas softening and dropping exceed that of in the स्व वास

4 मृच्छकटिकम् (Paranjape s edition)

(The following analysis is of the शौरसेनी portion only as done in the cases of स्व वास and विक्रमो and that also of the speech of वसन्तसेना from Acts No I II, VI & VIII and of the speech of विदूषक from Acts No I and III)

(1) Retention वसन्त 125 विदूषक 208 = 333 or 28 50%

(2) Softening वसन्त-201 विदूषक-246 = 447 or 37 50%

(3) Dropping वसन्त 194 विदूषक 214 = 408 or 34 00%

1 Total absence of मागधी shows that the rule of the dramaturgists that servants should speak मागधी does not apply to this drama

As far as softening of medial consonants is concerned both विक्रमो and मृच्छक, have negligible difference, the percentage of retention exceeds in the मृच्छक The dropping exceeds in the विक्रमो and can this little difference be overlooked because Prof Velankar has adopted ह for ध and थ at several places in the विक्रमो Therefore, on the whole one can say that the विक्रमो and the मृ क have somewhat similar stage of phonetic standard of Prakrit language or the stage in the मृ क precedes a little to that of in the विक्रमो

Some instances of phonological changes and morphological forms are given below to have a comparative idea In brackets the examples are from the शाकुन्तलम् (Forms given below are not limited to the शौरसेनी portions only)

Items	शा पु प्र	स्वप्नवास	विक्रमो	मृच्छक
		(1) Phonetics		
न and ण	Both retained	न = ण	न = ण	न = ण
भ	—	भइणिआ	(बहिणिआ)	बहिणिआ
श, ष	—	= स	दिअस (दिवस, दिअह)	दिवस
	—	अभिलसदि	(अहिलस-)	अहिलसन्ति
द्म	—	पदुमावदी	—	पउम
म्ह	बभण	बम्हण	बम्हण	बम्हण
र्य	—	अय्य, अय्या, पय्याउल पय्यवत्थाण	(अय्य, कज्ज, अज्ज) अज्ज, अज्जा, पज्जाअ	अज्ज
दृश्यते	दिस्सति	दिस्सदि	दीसदि	दीसदि
ज्ञ	—	आदि, विञ्ञाण रञ्ञा, अञ्ञाद, पडिञ्ञा, आणवेदि	ज्ञ = ण्ण	ज्ञ = ण्ण
ण्य	पुञ्ञ	अदक्खिञ्ञ दक्खिण्णदा	ण्य = ण्ण	ण्य = ण्ण
न्य	—	अञ्ञ, धञ्ञा, अञ्ञ, कञ्ञा	अण्णोण्ण	न्य = ण्ण
क्ष	पेक्ख	अक्खि	अच्छि (अक्खि)	अच्छि

(ii) Nominal (Forms) Case-endings

Name	[illegible]	[illegible]	[illegible]	[illegible]
Neut Nom Plu	कुम्भा (Accu)	–आणि	–आणि, –आइं	–आइ
Inst. Plu	–हि	हि, -हिं (less)	–हि, -हिं (more)	-हिं
Abl. Sg.	–आ	–आतो	–आतो	–आतो
Gen. Plu.	–नां	–ण	–णं	–णं–, –ण
Loc. sg	—	–ए	–ए, –म्मि	–ए, –म्मि
Loc plu	—	–सु	–सु, (–सुं)	–सु, –सुं

(iii) Pronouns

I Nom plu.	वय	वय	वअ, (अम्हे)	अम्हे
I Gen Sg	—	मम, मे	मम, मे, मह	मम, मे
II Nom Sg	तुव	तुव, तुमं	तुमं	तुमं, तुह, तुहु
II Gen Sg	तव	तव	तव, तुज्झ, (तुज्झ, तुह)	तव, तुज्झ, तुभ, तुह
II Gen Plu	तुम्हाक	—	तुम्हाण	तुम्हाणं
I Gen plu	—	अम्हाअ, अम्हाण	अम्हाणं	अम्हाण
इदम्	इय, इमिना	इअ इय, इमिणा	इअ, इमिणा	इअं, इमिणा

(iv) Verbal (Forms) Terminations & Participles

Present III Sg	–ति	–ति –दि, –इ	–दि, -इ, (-ति)	–दि, - इ
Imp III Sg	–तु	–दु	–दु	–दु –उ
Future	—	–इस्स–	–इस्स-, (-हि-)	–इस्स–,–इस्स–,-हि-
Infinitive	—	–दुं	–दुं	–दुं, –उं
Absolutive	–इय	–इअ	–इअ, (–तुण)	–इय,–इअ,–ऊण
Passive	—	–ईअ–	–ईअ–	–ईअ–, –इज्ज-
Optative	—	–ईअ, इज्ज(less)	–ईअ, (इज्ज)	–ईअ, – इज्ज
Root भू–	भो–	भो–, हो–	भो–, हो	भो–, हो-
Indeclinable	इदानि	इदाणि, दाणि	दाणिं	दाणिं, एण्हि
Indeclinable	विय	विअ	विअ	विअ

The above table reveals that on the basis of not only the phonetic standard but even on that of the morphological features one can say that the शा.पु.प्र. should be placed earlier to the स्वप्नवा. and the latter stands earlier to the विक्रमो. and the मृ.क., whereas the मृ.क. does not seem to be much later than the विक्रमो. the *Apa*. forms from the both not taken into account).

Possibility of any changes in the language of the स्वप्नवा. at the hands of copyists

Since the mscpts. of the स्वप्नवा were preserved in the south it is just possible that its language might have remained unchanged at the hands of the copyists in comparision with that of the विक्रमो. and the मृच्छक. But when we compare the linguistic forms of स्वप्नवा. with that of the Inscpts. we find that the forms similar to that of the 2nd and 3rd Cent. A D. are also there in the स्वप्नवासवदत्तम् .

Items	स्वप्नवा.	*Inscriptions of the*
(*i*) Initial य् = ज्	: जइ, जदि, जह, जाव, जोअन्धराअण	2nd Cent. A.D. in South (*i*)
(*ii*) Medial य् = ज्	: अजुत्तं, कहाजोओ	„ „ „ „ (*ii*)
(*iii*) र्य् = ज्ज्	: अज्ज, रज्जआणि	„ „ „ „ (*iii*)
(*iv*) न्य् = ण्ण्	. कण्णा, अण्णं	not up to the 3rd Cent. (*iv*) A.D. in any region
(*v*) Neut.-आणि (Nom. Plu.)	: गुणाणि	3rd Cent. A.D. in South (*v*)
(*vi*) Inst. Plu.-हिं	: कुसुमेहिं	हिं only, in all the regions (*vi*) and all periods
(*vii*) Inst Sg.-एण	: कित्तणेण	2nd Cent. A.D. in South (*vii*)
(*viii*) Inst. Plu. of I. (Pronoun)	: अम्हेहिं	3rd Cent. A.D. in South (*viii*)
(*ix*) Gen. Plu.-णं	: कोइलाणं	2nd Cent. A.D. in South (*ix*)
(*x*) Fem. oblique-ए	: उज्जइणीए	-अ, या, ये in all the regions (*x*) and -ए only in the 1st Cent. A.D. and that also in the Central Region.
(*xi*) Pot ntial Pa ticiple	—	2nd Cent. A.D. in South (*xi*)

In addition to the above data we find that in the स्वप्नवा both the older and the later forms are simultaneously available

Older forms सअणीय गच्छदु, सय्या, अदि करिस्सदि पडिवसदि,
Later forms सअणीअ गच्छदु, सेज्जा अइ कुज्जइ ओवरइ

Therefore, we cannot say that there has been no change due to copyists in the language of स्वप्नवा and all the dramatic works under our purview should be treated with the similar considerations

The data given in the above table clearly reveals that the Prakrit language of the स्वप्नवा belongs to the second stage of the evolution of the M I A languages whereas that of the विक्रमो and मृच्छक belongs to not earlier than the third stage

Complete Third Stage in the विक्रमो. and मृच्छक

Even if we put aside the controversial *Mah* and *Apa* verses in the Act IV of the विक्रमो there remains one verse in Act II which reveals the complete third stage of the M I A languages The verse in question is the love letter of Urvaśī

सामिअ सभाविअआ जह अहं तुएँ अमुणिआ,
तह अणुरत्तस्स जइ णाम तुज्झ उवरि होमि।
कि मे ललिअपारिआअसअणिज्जअंमि सुहा
णन्दणवणवादा अवि अच्चुण्हा सरीरए ॥ —2 12.

At least three verses from the अभिज्ञानशाकुन्तलम् also reveal the third stage of M I A These verses are as follows (from Belvalkar and Raghavan s edition)

From परभृतिका (चेटी) s speech[1] —

आतम्महरिअवेण्टअ भो ऊससिओसि सुरभिमासस्स ।
दिट्ठोसि चूदकोरअ खणमङ्गलअ पसाएमि ॥ —6 2

From मधुकरिका (चेटी) s speech[2] —

अरिहसि मे चूअङ्कुर दिण्णो कामस्स गहिअधणुअस्स ।
पहिअअणजुवइलक्खो पञ्चब्भहिओ सरो होउ ॥—6 3

---

1 & 2 It should b noted that the चेटीs h-re do not speak मागधी as prescribed by the dramaturgists

From शकुन्तला's speech —

> तुज्झ ण आणे हिअअं मम उण कामो दिवा वि रत्ति वि।
> णिग्घिण तवइ बलिअं तइ वुत्तमणोहराइं अंगाइं ॥ —3 14

In the above verses we find exceptionally त्=द् as a remnant of शौरसेनी because in the *Mah* language medial unaspirated consonants are usually dropped. This rare availability of त=द in the *Mah* passages is corroborated by Pkt Gmr also. वररुचि in his प्राकृतप्रकाश (1 29) quotes उदू in place of उऊ for ऋतु under the *Mah* lang. It shows that in his time still त् was rarely changed to द्.

Along with the above verses the following words and forms from अभिज्ञानशाकु show the third stage of its Prākṛta language (See also the table above)

> अज्ज (आर्य), विसण्णं (विसन्नाम्), अण्णत्त (अन्यत्र), णेउण्ण (नैपुण्य), बहि-णिअ (भगिनी), अच्छि (अक्षि), दिअह (दिवस); दुए (द्वौ), कडुआइं (कटुकानि), तावसीहिं (तापसीभिः), अम्हेहिं (अस्माभिः), पूरणेसु (पूरणेषु), छाआसु (छायासु), अम्हे (वयम्), तुम, तुमं (त्वम्), तुह (तव), देइ (ददाति), होइ (भवति), होन्ति (भवन्ति), होहिसि (भविष्यसि), दसणिज्ज (दर्शनीय), गिह्णिअ (गृहीत्वा); दाणिं (इदानीम्), etc.

The above data proves without any doubt that Kālidāsa was quite conversant with the third stage of M I A languages.

In the मृच्छक also words and forms of the III stage are easily traceable!

(i) जइ (यदि), p 72, II 3 pp 113 121, 124, पाआल (पाताल) II 3, गीअ (गीत), V 11, गहवइ (गृहपति) p 113, कअन्त (कृतान्त), p 66, णरवइ (नरपति), VI 5, बलवइ (बलपति), p 122, सेणावइ, VI 22, जह (यथा) VI 11, भूमिसुओ (भूमिसुत), चउत्थ (चतुर्थ,) VI 9 (अहिलहति=अभिलषन्ति), p 48, बहिणी (भगिनी), IX 6, etc

(ii) पादेसुं (पादेसु) -सुं for-सु (after X 17 in all the three editions—Paranjape Kale and Karmarkar), वज्झम्मि (वध्ये) X 10, वण्णावअलम्मि X 22, म्मि-for-ए, देवाण (देवानाम्), VIII 19, बाहूण VIII 36, दुक्खाण, X 14, सण्ठिदाण, X 15 (-ण for-णं in all the three editions as above)

(iii) तुज्झ (तव), VI 11, 21, 23, तुह or तुहं, Act II

(iv) a वासिज्जइ (वास्यते) p 124, चडिज्जन्ति, p 85, पुरिज्जइ, p. 39

b माणिज्जन्त (मान्यमान) p 124, पूरिज्जन्त, p 124 विचारिज्जमाण p 208, सताविज्जमाण p 84 वाहिज्जमाण, p 85

c वलाहणिज्ज (श्लाघनीय) p 46

d होइ, IX 6, 35 p 47 वहेइ p 44, लब्भइ IX 35, वज्जइ VI 5, हरइ, VI 8 10 विकाअइ, VI 19, हुवइ, II 5 तरइ II 5, उण्णमइ, X 10, वाए (वादयामि) V II आअए VI 7 वहुए VI 9, etc

e होउ (भवतु) VI 19, देउ, VI 27, चिट्ठउ VI 21, भणउ, VI 21–23, होहि p 66

f करेज्जाइ (कुरुत) VI 6 अतेइ 6 यतध्वम्) VI 6

g पाविहइ p 43 (Act II According to Pischel पाविहिइ)

h घेत्तूण (गृहीत्वा) VI 5 8 हत्तूण (हत्वा) VI 27 घट्टूण (घृष्ट्वा) II 2, आहणिऊण, II 20

Some verses of the third stage of M I A or in the *Mah* language from the मृच्छकटिकम् are as folows

(i) From कर्णपूरक's speech —

(a) विअलइ णेउरजुअल छिज्जन्ति अ मेहला मणिक्खइआ ।
वलआ अ सुन्दरदरा रअणंकुरजालपडिबद्धा ॥ —2 19

(b) आहणिऊण सरोस त हरिणं विअ सेलसिहराभ ।
मोआविओ मए सो दन्तन्तरसठिओ परिव्वाअओ ॥ —2 20

(ii) From चन्दनक s speech —

(a) उज्जाणेसु सहासु अ मग्गे णअरीएँ आवणे घोसे ।
तै त जोहह तुरिआ[2] सक्का वा जाअए जस्य ॥ —6 7

1 & 2 Variants णअरीअ तुरिअ (Karmarkar and Kale)

(b) भण कस्स अम्मसुद्धो जीवो णअमो तहेअ सुरसुओ ।
जीअन्ते चन्दणए को सो गोवालदारअ हरइ ॥ —6 10

(iii) From श्रेष्ठीकायस्थ s speech

सच्चेण सुह खु लब्भइ सच्चालावे[1] ण होइ पाव ।
सच्चं ति दुवे वि अक्खरा मा सच्चं अलिएण गूहेहि ॥ — 9 35

1 Variant सच्चालावि ण होइ पावए (Paranjape)

The language that is spoken by the above three characters throughout the drama is शौरसेनी but these verses are in the Mahārāṣṭrī language

Comparision with the language of contemporary Jain works like

पउमचरिय and वसुदेवहिंडी

It would not be out of place to compare the phonological stage of the single महाराष्ट्री verse from the विक्रमो (II 12) with that of पउमचरियं and वसुदेवहिंडी, the two Jain Works in the Jain *Mah* language, composed almost in the early centuries of the Christian era

The verse in question (from the विक्रमो already quoted above) has medial dropping 12 times, softening 3 times and retention of medial consonants 2 times, i e, (i) retention is 12% softening is 18% and dropping is 70% Now let us compare with it the *Mah* portion of the Act IV of विक्रमो The standard of the *Mah* lang in Act IV of विक्रमो is as follows retention 62, softening 17 and dropping 212, i e retention 21 5%, softening 6% and dropping 72 5% The percentage of dropping of the medial consonants in Act IV is comparably equal to that of in Act II 12 (the difference is negligible) Therefore, the stage of the *Mah*, of both the portions seem to be similar

Comparision with the पउमचरिय

We exclude here the treatment of medial क ग द and य from विक्रमो, because in the पउमच also on account of its being a Jain work क is sometimes softened ग and द are sometimes retained and the position of य can not be clear for the reason that we find in it the य *Śruti*

(i) विक्रमो II 12	Drop 7	Soft 3	Reten 2
	58%	25%	17%
Act IV of विक्रमो (excluding the Apa portion)			
	96	17	43
	61 5%	11%	27 5%
(ii) पउमचरियं	(ch 42)		
	136	15	49
	68%	7 5%	24%

In both the cases the dropping is near about 60% which we do not find in the शौरसेनी portions of all the dramas treated above In them the dropping is near about 35% (except in the चा दु.प्र)

Comparision with the वसुदेवहिंडी

In this case the treatment of medial त in addition to क, ग, द, य is also to be excluded because in the वसुदेव we find त śruti, which is popular with the *Ardh* works of the Jainas and that we do not find in non-Jaina works

(i) विक्रमो	Drop	Soft	Reten
(a) (II 12)	3	2	2
	43%	28 5%	28 5%
(b) (Act IV)	40	17	38
	42%	18%	40%
(ii) वसुदेवहिंडी	244	144	215
(pages 27—30, 74, 145—6, 162—3)	40 5%	24%	35 5%

Here we find that in both the works the dropping is near about 40% Therefore we can tentatively say that the stage of the Pkt lang of the विक्रमो s well comparable with that of the वसुदेवहिंडी whereas the position of पउमच seems to be a little further in the evolutionary stage of the M I A languages.

Tracing the fourth stage of M I A in the विक्रमो , मृच्छक , वसुदेवहिंडी and पउमचरियं

About the language of some characters in the मृच्छकटिकम्

In the speech of शकार of the मृ क who speaks मागधी we find here and there forms of Gen sg taking the case ending-आह वररुचि in his प्राकृतप्रकाश (IX 12) and हेमचन्द्र in his grammar (8 4 299) prescribe for मागधी the-आह case-ending for gen sg. of Mas -अ ending base This dialectal speciality is found in the speeches of माथुर and द्यूतकर also who in addition use Nom sg forms ending in–उ माथुर is not purely a मागधीभाषी He speaks a mixture of मागधी and शौरसेनी Similarly द्यूतकर is a मागधीभाषी but he uses शौरसेनी and महाराष्ट्री forms also

Assigning of this gen sg case ending-आह to the मागधी dialect by the grammarians do not seem to be satisfactory The-आह and -उ endings belong to the Apa. language It seems that there is influence of the Apa. lang on the speech of common and popular characters of the मृ क , who had their day to day dealings

with the common public. संस्थानक (शकार) is also a low-born character and therefore, his language is also influenced by Apa

There are no other मागधी texts from which gen. sg case ending –आह could be traced It seems that the मृ च्छ was composed at such a time when the Apa. lang was gaining to become a popular language and therefore, it had its influence on the author of the मृ.च्छ. Therefore it is proper to regard–आह as an Apa. case ending and not a feature of the मागधी language

Forms of the fourth Stage (Apa.)

(*a*) In the मृ च्छ the following Apa forms are available in the speeches of some characters

(*i*) शकार – –आह, Gen sg

(*ii*) सवाहक –शिलु अक्खलु, Nom sg, एक्काह, ताह, Gen sg, तुह Nom sg. of II

(*iii*) माथुर – लुडु पपलीणु, पाडु, झुण्णु देवलु धुत्तु दोसु, णिउणु, बिइदु, Nom sg तुह or तुहु Nom sg of II
पयच्छ II Imp sg

Thus we find Nom sg in–उ Gen sg in–आह, II Nom sg as तुह or तुहु and II Imp sg in–उ

(*b*) In the विक्रमो Act IV the following features of *Apa* are available provided we accept that the concerned *Apa* text is genuine as Prof H D Velankar has pleaded for

(*i*) Nom sg.—उ णिग्गिअरु

(*ii*) Loc sg -O वण, सर

(*iii*) Inst sg —ए चिण्हे, मेहअणे, हिअए, विरिहिआए

(*iv*) Pronouns (*a*) हउ, I Nom sg, मइ (माम्), मइ, मइं (मया), महु (मम)

(*b*) तुज्झ (तव), तुज्झह (तुज्झस्य* =तव) पई (त्वाम्, त्वया)

(*c*) एहु (एष)

(*v*) Future· –इहि-

(*vi*) Abso –एविणु

(*vii*) Present I sg –हुमि (करिमि for करेमि–करोमि)

(*viii*) कह (कथा), पुणि (पुन)– Indeclinables

(*ix*) Frequent use of स्वार्थे '–क' in the form of 'अ'

If we compare these *Apa* features of the lang. of विक्रमो with that of the मृ क it can be said without any doubt that the *Apa* language of the विक्रमो is of the later period than that of the मृ क. because of its developed stage On the basis of the morphological linguistic evidence and the phonetic standard discussed above Kālidāsa can possibly be placed later to Śūdraka

(*c*) In the वसुदेवहिंडी the following *Apa* forms are available here and there[1],

(*i*) One Apa stanza [2]

(*ii*) Use of Bases without case endings (Masc Nom sg , Fem Nom plu and Acc sg)

(*iii*) Shortening of ending long vowel of Fem stem in Nom sg

(*iv*) Use of long vowel in place of a nasalised short vowel in Acc sg

(*v*) —ए as Inst sg case-ending

(*vi*) Inst plu as Loc g

(*vii*) –इ as Loc sg case-ending

(*viii*) Pronouns like तुज्झ, तुज्झे तुह मज्झ काय, काइ

(*ix*) –हि as termination of Present Indicative of II sg

(*x*) –इ and –उ as Imp termination of II sg

1 See, Sambodhi, Vol 4 No 3–4, pp 34–39 (Apa forms in the VH) and Vol 6, No 3–4, pp 50–54 Tulasi Prajna, Apl —June 1976, pp 41-43 & Vidyā, C–Languages, Vol XIX–XX, No 2–1, Aug '76 & Jan 77 pp 37–44

2 See p 28 2, In it the absolutive termination is –इ and –इवि

(*xi*) —इउ as absolutive termination

(*xii*) Elongation of present and past participles by appending स्वार्थे '-क'

(*xiii*) Some forms and words more popular in *Apa* are available

A comparison of the linguistic data available in the वसुदेवहिंडी (VH) with that of the विक्कमो shows that the *Apa* of the latter work is of later stage Additionally in the विक्कमो there is a regular composition in *Apa* whereas in the VH there are scattered forms except one stanza which is metrically incorrect and who knows that it is not an interpolation

(*d*) In the पउमच there is no *Apa* verse but it has some *Apa* like forms scattered here and there as follows [1]

(*i*) There are not less than 50 cases of ' य ' śruti

(*ii*) Use of the Masc base in the Nom Acc sg & plu forms

(*iii*) Use of long vowel in place of a short vowel with nasal in the Acc. sg

(*iv*) Pronouns like तुहं (Nom sg) and तुज्झ, मज्झ, Gen sg s

(*v*) Use of कवण for किम् and किह for कथम्,

(*vi*) -एवि as absolutive (three times) termination

(*vii*) Appending of स्वार्थे ' अ ' to present and potential participles

Conclusion

The above survey clearly reveals that all the above four works, viz विक्कमो , मृच्छक , वसुदेवहिंडी and पउमच have been influenced by the then popular language (अपभ्रंश), i e the fourth stage of the M I A and it mattered a little whether any one did or did not compose his work in that popular

---

1 See "A Critical Study of Paumacariyam", pp, 566–77 by K R Chandra and 'Variant Readings and Orthographical-Scribal Tendencies of the PCV,' pp xi–xvi, of Paumacariyam (revised edition), Part II 1968.

language. Therefore, these works do not seem to be composed earlier than the 3rd to 5th century A D when the *Mah* lang was at its zenith and the *Apa* lang was becoming popular in the public and was also gaining place in the literary works

Thus on the whole we can say that the chronological order of the dramatical works in question should be (*i*) शा.पु प्र (*ii*) स्वप्नवास, (*iii*) मृ क and (*iv*) विक्रमो or (*iii*) विक्रमो and मृ क both The शा पु प्र has Prakrit language of the first stage of M I A whereas the स्वप्नवासवदत्तम् has that of the second stage with some influence of the third stage, while the मृच्छकटिकम् and the विक्रमोर्वशीयम् have passages of the fully developed third stage of M I A with the influence of the fourth stage and the विक्रमो has in the IV Act of it major portion composed in the language of the fourth stage of M I A if it is regarded as genuine and therefore, can the विक्रमो be placed last in this chronological order ?

INDIAN POETRY IN ENGLISH TODAY : SOME OBSERVATIONS

R. A. MALAGI

It is no wonder that poetry in English by Indians began and flourished in the latter half of the 19th and the first half of the 20th centuries. There were complex historical and cultural reasons for the birth and growth of such a poetry, for what it was worth. But one may ask, what earthly reason is there for the increasing number of poets and volumes of poetry in English today ? If you may lightly describe the pre-Independence Indo-English poetry as a 'colony' of British poetry, now the poets are trying to be not merely international but global. They must make their appearance in international poetry contests and workshops and get their names included in the International Dictionary of Biography (Cambridge), International Who's Who in Poetry (Cambridge), 'Men of Achievement and Men of Distinction' (Cambridge) and their poems should appear in British, American and Australian journals. The Indo-English poets are very active today. Even before the colossal output of Sri Aurobindo is placed, one does need to take a look at the validity of the practising, nay the publishing poets of today. They are full of imspiration and hope, and they believe that the Indo-English poetry has come to stay. If the poets of the older generation had the humility to confess that their poems were in imitation of the Romantic or Victorian or Modern English poets, the poets of to-day have courage to believe their poetry to be a match to the poetry of any other part of the world or that of any region in India. In short, they are more confident now than ever before.

II

Out of the several names, two stand out in Indo-English poetry prominently : Nissim Ezekiel and A. K. Ramanujan. Though Ezekiel has been in continuous touch with the West and a Jew, he is more thoroughly

Indian than many others, though Ramanujan has been living in the States for the last two decades, his roots are inalienably in India With all their sophistication, their language and their metaphors are penetrated by something essentially Indian Their irony inseparable from their very mode of imagination, makes them self-critical and critical about much that we understand by the term Indian , but it makes them more firmly involved in the Indian ethos The lucidity of their diction and metaphor is a product of their authenticity and clarity of perception of themselves as Indian They write in English with such a degree of simplicity that they give an impression of writing their poetry in their mother-tongue.

Ezekiel is not Indian by virtue of his 'Very Indian Poems in Indian English' like 'Goodbye Party for Miss Pushpa T S' or 'The Railway Clerk They are admirable parodies of a participle-ridden dialect, they only show how Ezekiel has an unerring eye for detail and ear for catching the very pathetic—bathetic modes of existence of some sections of our people The poems are too obviously Indian' to be truly Indian But when he writes

> The Indian landscape sears my eyes
> I have become a part of it
> To be observed by foreigners
> They say that I am singular,
> Their letters overstate the case
>
> I have made my commitments now
> This is ne to stay where I am
> As others choose to give themselves
> In some remote and backward place
> My backward place is where I am
>
> (*Hymns n Dark iess p* 13)

OR

> How del ght the soul with absolute
> sense of salvation how
> hold to a single willed direction ?
>
> I cannot leave the island,
> I was born here and belong (p 14)

One hears the authentic ring of his voice as an Indian He chooses to undazzle His life blends with the landscape of the Indian way of life and thought His language answer his vision This essential Indianness

of accepting his destiny as an Indian, of being content to be, to borrow the words of W B Yeats, 'rooted in one dear perpetual place' ('A Prayer for my Daughter'), should again be distinguished from the kind of conscious Indianness (which is finally dissolved in an amused irony) which he adopts in a poem like 'Night of the Scorpion' : the rural rain-soaked landscape, the superstition that God s name would paralyse the Evil one, the incantatory but stupid prayer of the folk to immobilise the scorpion, the thought that the sting would burn away the sins of the last birth and reduce the sum of suffering due in the next birth, the stupider notion that the poor woman's suffering might have metaphysical implications for the Universe are all perfectly ironical

May the sum of evil
balanced in this unreal world
against the sum of good
become diminished by your pain

May the poison purify your flesh
of desire, and your sprit of ambition,
they said, and they sat around
on the floor with my mother in the centre,
the peace of understanding on each face,

Ezekiel only shows, perfectly diamatically through the deft manipulation of verbal and mental bombast, how in the plenitude of Indian wisdom, the stupid ones are wretched, how suffering alone is real and how a mother's love is self-effacing

My mother only said
thank God the scorption picked on me
and spared my children

(*Two Decades of Indian Poetry*, 1960–1980 Ed Keki N. Daruwala, Vikas, 1980, pp. 60—63)

Like any other genuine poet he is anxious to destroy cant and nonsense, restore the situation to a simply human one The 'Indianness' of Ezekiel lies not in his skilful use of the Indian material, both the setting and the popular notions but in seeing the situation in a profounder light, in the context of a universal human folly, of which he is himself a self-confessed part

It is not enough to see him as an urban poet, a poet of Bombay, a city of contradictions and contrasts, though he has several poems which owe their existence to Bombay Bombay *has* made him what he is, a poet of paradoxes

His house is built on rock
It shakes in the wind

(*Hymns in Darkness*, p 57)

One is obviously reminded of Yeats when one hears the 'egoist' pray :

Do not choose me, O Lord,
to carry out thy purposes
I m quite worthy, of course
but I have my own purposes
You have plenty of volunteers
to choose from, Lord
Why pick on me the selfish one ?

O well if you insist
I'll do your will
Please try to make it coincide with mine

Only a Bombay could make him such a poet of irony and agony he derives his authenticity from the metropolis, and that perhaps makes him more truly Indian

If only we read a poem like 'Of Mothers among other things', we know how A K. Ramanujan writes as an insider with India in his bones

I smell upon this twisted
blackbone tree the silk and white
petal of my mother s youth
From her ear-rings three diamonds

Splash a handful of needles,
and I see my mother run back
from rain to the crying cradles

(*Selected Poems*, O U P p 22)

Only those who have lived in South India know how women are observed with ear-rings studded with diamonds and how triuy the ear

rings 'splash a handful of needles'. Though the 'crying cradles' are a universal feature in India, they are an indispensable sight-and-sound in any south Indian home. Ramanujan's imagery and diction are clear and simple and emanate from a mind that knows its object. '*The Hindoo*: he doesn't hurt a Fly or a Spider either', (pp. 23-24) gently and ironically plays with the Hindu idea of rebirth in all kinds of forms. Or take a poem like 'Obituary':

> Father, when he passed on,
> left dust
> on a table full of papers,
> left debts and daughters,
> a bed-wetting grandson
> named by the toss
> of a coin after him...

The skilful juxtaposition of debts and daughters crystallises a whole culture where daughters cause debts, and are left behind by old fathers as an heirloom of anxiety to the young sons The tension between a burden and a tender obligation is quietly transfixed in a chance phrase. The concluding lines again bring out, in lines of extraordinary restraint, the accurate picture of an Indian life:

> And he left us
> a changed mother
> and more than
> one annual ritual

But even where he is less conscious of his family or brahmin moorings he has a complexity and a lucidity which express themselves in neatly controlled images and language.

Apàrt from these two, there are a few others who write with confidence and control: Dilip Chitre, Keki Daruwala, Kamala Das, Gauri Deshpande, Arun Kolatkar, Shiv Kumar. They know how to wield their imagination though they are often prone to let grow violent and produce images of inconsequential violence. They do not always give you a sense that they light up a corner of human existence which you had missed before Many of them, in contrast to Ezekiel or Ramanujan, are not at home in India, they are double-exiles, both at home and abroad and ir poetry mirrors their intolerable lack of identity.

One only asks an awkward question if one asks Does the Indo-English poetry have a present or a future? You sense that there is almost no climate of spoken English the written is fast crumbling If you ask the 'poets' themselves who have *decided* to write, they do say that it has a bright future It you ask the readers they are a harassed lot, looking in vain for a needle of poetry in a haystack of verse The *Common wealth Quarterly* (Mysore, June 1980) gives you a saga of spoilt poets, on the whole, who labour without success to say anything significant In many poems there is a chaos of myths and history, senseless exercise of words (some of which even the latest dictionaries of the world do not know), a confusion of confounded metaphors and images They often affect a voilence which is utterly unwarranted and they lack any kind of commitment either to the society, or man or the spiritual self There are poems which die many times before the end or barely live till the last line There are many poets who say they write in their mother-tongues also though they say they write by compulsion, the poetry does not give an evidence of any compulsion of the spirit One does not think there is any use getting anxious to save the poetry from total disaster since you cannot save a poetry that is still born Barring a few older poets, the others barely convince you as any thing better than adolescent poetry addicts

NOTES ON SOME DIFFICULTIES OF THE GUJARATI LEARNERS OF ENGLISH PRONUNICIATION

P. K. THAKER

This paper attempts briefly to identify and describe the sources of the difficulties commonly encountered by the Gujarati learners of English pronuniciation, particularly the English vowels and consonants. The learners in view are average-ability college entrants in the 16–18 age group in towns and cities in Gujarat. The observations are based on the writer's experience as a teacher in undergraduate college in urban areas for over twenty years, and also on an analysis of the spelling errors of some Gujarati learners.

The difficulties may be broadly divided into three groups in terms of their sources.

(*A*) Those that result from the English language teaching situation as well as the general set-up and pattern of work in the schools in Gujarat.

(*B*) Those that have their source in the Gujarati language.

(*C*) Those that stem from the grapho-phonological structure of English.

(*A*) In a majority of schools in Gujarat the teaching of English commences in the eighth standard. The pupils from such schools would have had at least five years of experience of learning English by the time they come to college. Ordinarily, this period should be enough to equip the learners with a reasonable degree of mastery of the essentials of English pronunciation. However, in reality they are nowhere near this expected target of performance in the language The reasons

for this may be found in the following aspects of teaching at school level

1 Pronunciation is perhaps one of the most neglected areas of all language teaching at school, whether it be Gujarati, Hindi or English. This is partly due to the increase in the number of students in a class and the growing burden of duties being entrusted to the teachers At the same time very few teachers in schools today give evidence of their awareness of the need to teach correct pronunciation to the pupils Often their own pronunciation of Gujarati, Hindi, etc is far from perfect In fact, the generation of school teachers who regarded accuracy and achievement of a standard in pronunciation as a mark of good education and culture have almost ceased to be It is unfortunate that these developments should have coincided with a period of educational expansion in the state (some may regard it as a consequence of it) when the number of the first generation learners in schools who need particular attention to be paid to their pronunciation has been going up fast

The students who receive education in an atmosphere of general neglect of speech forms would develop habits of indifference to pronunciation This is seen most markedly in the inability of a large number of pupils today to perceive clearly the distinction between sounds They have practically had no ear-training They therefore have difficulty in noticing the difference pointed out to them between two English sounds or between a sound in English and one in Gujarati This deficiency in perception naturally leads to imperfections in the production of sounds and sound patterns of English

2 In the case of the English language, the neglect of pronunciation at school almost receives a kind of official approval and support when it is insisted that development of reading skills and not proficiency in pronunciation is

the goal of the English language teaching in the changed situation in the country and the state The statement of the overall goal is perhaps unexceptionable But it is unscientific to argue from it that oral skills need not be taught In fact, for a number of pedagogical and psycholinguistic reasons, sound language teaching has to begin orally only It is through oral approach, carefully followed, that the pupils, in the initial stages, can be effectively trained to manipulate creatively a limited number of familiar lexical items of the language in meaningful situations. This training will also establish firmly in their speech habits the core patterns of grammar, and thereby help them to be efficient readers when they come to be taught the reading skills after some time

As against this when an exclusively oral initial training in the language is not there, and when the pupils are almost directly exposed to the written symbols, their learning of the language is unnecessarily taxed and distracted from the outset and their grasp of its patterns remains in a state of constant muddle Consequently, they turn out to be poor 'performers' even as readers, while their pronunciation of the language never acquires even tolerable shape and distinctness

3 A majority of school-goers in Gujarat today have little opportunity of hearing English outside the class The potentiality of the radio as an instrument of education in this respect is not tapped as widely and variously by the pupils as it might be Hence their exposure to the spoken forms remains extremely limited and insufficient to form a basis of training in good pronunciation Even the very restricted exposure to the spoken language inside the classroom, wherever it is provided, might be of dubious value as an indirect means of pronunciation training, beacause as it often happens those entrusted with the teaching of English in the schools in Gujarat have had

little training in the language as such, let alone its correct pronunciation Hence, even if they were to try to teach the pronunciation of English to their pupils, they could hardly be expected to fulfil the primary requirement of providing good models of the spoken forms of the language

4 In the existing system, the teaching of English in schools begins with 'readers', of howsoever elementary level Consequently, the teachers think it to be a part of their duty to teach the English alphabet to their pupils from the very beginning A possible unintended result of this 'alphabetic teaching of the language from the start, probably practised extensively in the state, is seen in the way in which the pupils unconsciously come to attach specific sound values to individual letters of the English alphabet like / k / to 'c', / g / to 'g', /ʃ/ only to 'sh', and so on This habit leads them to mispronounce the new words and expressions they come across in their subsequent experience of learning the language, which is largely through reading and writing This difficulty is further complicated by the fact that the Gujarati script is by and large phonetic in its representation of sounds This point is elaborated in B 1 below.

(*B*) The patterns of the first language or the mother tongue of the pupil play an influential part in his learning of a foreign language Where the patterns of the languages run parallel there is a degree of facilitation, but where there is discrepancy or divergence, there is interference, which can take various forms[1] The difficulties experienced by the Gujarati learners of English pronunciation primarily because of their background of Gujarati can be characterized as interference phenomena These fall into the following three broad groups

1 From the earliest stages, considerable portion of the Gujarati pupil's experience of learning English consists of reading The phonetic character of the script of his mother tongue prompts him to respond to the system of

writing in English in the same way as he does to Gujarati He therefore tends to assign discreet, identifiable sound value to each of of the letters in the English spellings he reads This habit leads to several kinds of pronunciation errors, some of which are listed below

(*a*) The 'silent' letters of a large number of English spellings come to be pronounced by the Gujarati learners This is seen in their erroneous pronunciation of words like 'comb' and 'lamb' as /komb/ and /læmb/, or of 'white' and 'vehicle' as /whait/ and /vehikəl/ respectively Similarly, the letter 'r, which is commonly not given any phonological value when occuring before a consonant in English, is pronounced in a noticeable way by a Gujarati learner, irrespective of its phonetic context

(*b*) The mistaken belief in the 'one letter, one sound' formula leads the Gujarati learner to treat a cluster of graphological symbols in English as representing a combination of so many separate sounds, Thus the common verble suffix 'ing' is interpreted by him as /i+n+g/, whereas in the English grapho-phonology the cluster ng is given an independent sound value / / But the Gujarati learner pronounces the cluster, as if it were /n+g/

(*c*) English words often have certain letters duplicated in their spellings, e g o*ff*, mi*ss* li*tt*le, or the word le*tt*er itself A similar duplication of the same letter in the spelling of a word in the Gujarati script represents an intensification or doubling of the force of pronouncing one sound, as the sound /t/ in the word spelt 'ba*tt*o' or /n/ in the word 'hu*nn*ar The Gujarati learner therefore, tends to intensify, howsoever faintly, the sound he believes to be represented by a letter that is duplicated in the spelling of an English word

(*d*) The 'one letter, one sound' formula proves to be a stumbling block to the the Gujarati learner particularly in his realization of the sound values of the English vowel symbols. As is well-known, one and the same vowel symbol represents several vowel sounds in English, e.g. the letter 'a' in 'about', 'after', 'all', 'act' and 'cane'. However, the Gujarati pupil, who learns even many of the commonest of English words primarily through the written form, finds it difficult to comprehend that one and the same symbol can stand for several sounds, and is therefore time and again baffled and baulked in realizing correctly the sound values of the vowel symbols he encounters in the English script.

(*e*) The same letter 's' in pairs of words in English like 'lose' and loose' and 'use' (v.) and 'use' (n) is pronounced respectively as /z/ and /s/. But the Gujarati learner has difficulty in mastering this difference. He tends to assign only one sound value, mostly /s/, to the letter 's' in the spellings of both the words

(*f*) The Gujarati learner tends to give uniform sound values, viz /s/ and /d/ (derived largely from the supposed pronunciation of the letters 's' and 'd') to the inflectional suffixes —s and —ed, which in the English language are pronounced as /z/ and /t/ when occuring after voiced and voiceless consonants respectively.

2. Generally, the first effort or inclination of the learner of a foreign language in the learning of its sounds is to search for 'similar' sounds from the repertoire of his mother tongue[2] If he finds in his mother tongue sounds bearing resemblance to those he is required to learn, he tends to substitute the first language sounds for those he has to master in the foreign language. There are several

English sounds which the Gujarati learner might readily believe to be thus similar to the ones he has already acquired in his mother tongue The following tables present the sounds commonly substituted in this manner, together with very brief descriptions of the important features in which each differs from its counterpart

(a) THE TABLE OF VOWELS[3]

ENGLISH		GUJARATI	
Symbol	Description	Symbol	Description
æ	between half-open and open	ɛ	between half close and half-open
ɔ	between open and half-open, rounded	o	between half-close and half-open, with partial lip-rounding
ʌ	half-open	ə	central, often obscure

(b) THE TABLE OF CONSONANTS

ENGLISH		GUJARATI	
Symbol	Description	Symbol	Description
t d	alveolar	ṭ, ḍ	retroflex
tʃ, dʒ	palato-alveolar	ts, dz	alveolar
ŋ	nasal	ŋ+g	nasal+velar plosive
f	labio-dental fricative	ph	bilabial plosive
v	,, ,,	v	labio-velar semi-vowel, partly rounded
θ, ð	dental fricatives	t̪ʰ, d̪	alveo-dental plosives
h	voiceless	h	voiced
ɹ	post-alveolar glide	r	alveolar rolled

3 It is commonly observed that the Gujarati learner does not distinguish clearly between certain pairs of English sounds, especially /i/ and /ɪ/ and /s/ and /ʃ/ This difficulty, too, can be traced to the patterning of sounds in the present day Gujarati phonology Historically, the sounds in these pairs were clearly contrasted in the Gujarati language also As such, it may seem that the Gujarati learner of English pronunciation should to some extent, be facilitated to master the same distinctions in English However, an examination of the actual practice of a large majority of Gujaratis today reveals that they use in their speech only one of the two sounds thus paired, mostly the vowel /i/ and the consonant /s/ or /ʃ/ Obliteration of these historically significant sound distinctions in Gujarati has but marginal effect on clarity in actual oral communication in the language This background of experience in the first language makes it difficult for the Gujarati learner of English to perceive and all the more to produce the contrasted sounds in the pairs /i/ and /ɪ/ and /s/ and /ʃ/, contrasts which are highly significant in the phonology of English

(C) The Gujarati learner's extremely limited exposure to spoken English is prime among the factors responsible for his failure to recognize and master the patterns peculiar to the phonology of English Important instances of such failure may be identified as follows

1 A few segmental sounds in the English language, like /ʒ/, /eɪ/ and /ɔɪ/ have no comparable counterparts in Gujarati Ideally, this should serve as a facilitating factor in the Gujarati learner's mastering of those sounds. In reality, however, they remain strange and largely unknown to him

2 The irregularities of the English spellings have been widely noted These understandably create hurdles in the Gujarati learner's efforts to master English pronunciation, at least,

they deprive him of a source of help to correct pronunciation However, in a number of cases, it is also possible to see certain uniformity or patterning in the English spellings and their pronunciations R A. Hall calls such patterning 'regular irregularities'[4] For instance, the occurence of 'e' in the final position in the spellings of most English monosyllabic words has the effect of changing the preceding pure vowel sounds into diphthongs, as illustrated by pairs like 'bit' and 'bite', 'mat' and 'mate, 'not' and 'note', etc Or, the sound /k/, when preceded by the short vowel /ɔ/ in monosyllabic words, is almost always represented by 'ck', as in 'stock', 'dock', 'rock', and so on If, however, the vowel is /ɔ/ the same sound /k/ in the final position is generally represented by 'lk' as in 'chalk', 'talk' and 'walk' The Gujarati learner is rarely, if at all, aware of this kind of patterning, albeit limited, in the spelling and pronunciation of words in English This adds to the difficulties of the Gujarati learner of English pronunciation

3 Stress rhythm and intonation are rightly regarded to be of far greater significance than the segmental sounds in securing intelligibility and acceptability of pronunciation of English[5] The Gujarati learner finds the first two of these features particularly difficult to master The difficulty may be ascribed mainly to the following reasons

(*a*) Stress, combined with length, has a significant place in oral communication in Gujarati However, the average Gujarati, like the average speakers of any language, is hardly conscious of his use of this feature in spoken Gujarati Besides, the patterning of stress in Gujarati naturally differs greatly from that in English Hence to the Gujarati learner stress in English pronunciation turns out to be a completely 'foreign' feature difficult to master

(b) The Gujarati learner has hardly any opportunity of listening to English spoken with the right stress and intonation This deprives him of valuable ear-training as well as models to imitate He may acquire some theoretical understanding concerning stress and intonation, but his efforts at practising the correct patterns and at improving his mastery over them remain handicapped in the absence of competent monitoring or correction

(c) The word-stress and the sentence stress in English show definite patterning Nihalani, Tongue and Hosali have identified fifteen rules governing the patterning of word-stress in the language[6] Few Gujarati learners, however, are aware of the rules of this type As a result, the Gujarati learner's pronunciation of the words governed by such patterning gets distorted In addition, the inability of the Gujarati learner to place the stress on the correct syllable in the word makes him give full phonetic value to sounds in unstressed syllables, and even in unstressed prefixes and suffixes[7] This explains the Gujarati learner's pronunciation of words like 'luggage', 'possible', 'bravest' and 'wanted' as /lʌgeɪdʒ/, /posɪbəl/, /breɪvest/ and /wonted/ instead of the correct /lʌgɪdʒ/, /pɔsəbl/, /breɪvɪst/ and /wɒntɪd/

(d) Gujarati, like most other Indian languages, is a syllable-timed language, whereas the rhythm of English speech requires the stress to be placed on the correct word so as to preserve more or less isochrony or even stress-spacing in the utterance This basic difference between the supra-segmental sound patterning in the two languages accounts for the difficulty experienced by the Gujarati learner in achieving the right rhythm and balance in his pronunciation of English A significant effect of his failure in this regard may be seen in his inability to use the weak forms of the words in the language correctly In fact a very large number of Gujarati learners are not even aware of such a feature in spoken English Hence, it is not uncommon to find the Gujarati learners pronounce a simple sentence like 'He is ready to go' as / hi· ız redı to go /

instead of /hiz redi tə gəu/ or one like 'he can take a black and white box' as/ hı kæn teik æ blæk ænd whait boks/ instead of the correct/ i kən teık ə blæk ən wait bɔks/. An extreme instance of the ignorance of the English speech rhythm compounded by 'unseen' spelling pronunciation is provided by a Gujarati learner who pronounces the sentence 'I'm afraid he'll not be at home' as / aı æm ʌfraıd hı will not bı æt ho m/ instead of the correct / aım əfreıd i l nɔt bi ət houm /,

To conclude from the main points presented in this paper, it could be said that

1 Oral teaching is an essential ingredient of the English language teaching in the early stages
2 Attention to correct pronunciation at that stage and later on will have positively helpful effects on the pupil's overall language learning effort.
3 The Gujarati learner can be helped to overcome difficulties in learning English pronunciation if the following steps are taken in time and with due care
   (*a*) The differences between certain highly significant English sounds and comparable sound segments in the Gujarati phonology are made clear to him
   (*b*) His habit of spelling pronunciation is checked and corrected
   (*c*) He is made aware of the existing patterning as well as the marked anomalies of the English spelling and pronunciation
   (*d*) He is trained to assign proper sound values to the stressed and unstressed syllables in words and to use the weak forms correctly as part of his over all learning of the patterns of the word stress and the sentence stress in the language
   (*e*) He is provided models to imitate and opportunities to practise correct pronunciation under guidance

Notes

1. Cf Robert Lado : *Linguistics Across Cultures*, Ann Arbor, The University of Michigan Press, 1958, esp Chs 1 and 2, pp 1—50.
2. Cf J. D O' Connor *Better English Pronunciation*, The ELBS and Cambridge University Press, 1967, esp pp 1—3
3. The symbols used in these tables, esp those for the Gujarati sounds are, the same as given in Bansal, R K and Harrison, J B *Spoken English for India*, Bombay, Orient Longman, 1972, pp v—viii
4. Cf R A Hall, Jr : *Sound and Spelling in English*, Philadelphia and New York, Chilton Co, Book Div, 1961
5. Cf A C Gimson "The accentual patterning both of words and of extended utterances, with the related obscuration of weak syllables, would have to remain intact as constituting a prime characteristic of spoken English, any distortion of which seriously diminishes efficiency of communication" *In Honour of A S Hornby*, ed Peter Strevens, London, Oxford University Press, 1978, p 47
6. P Nihalani, R Tougue and P Hosali *Indian and British English*, Delhi, Oxford University Press, 1979, pp 213-220.
7. Cf R K Bansal *The Intelligibility of Indian English*, Hyderabad, Central Institute of English, 1969, pp 123-124

FAULKNER'S INVOLVEMENT IN THE REGIONAL EXPERIENCE

B. Singh

Faulkner spent his formative years in his grand-father's library reading fiction and history at random. While engaged in the task of familiarizing himself with the 'intellectual temper of the age'. he met Phil Stone, his real educator and literary mentor. Phil was the son of an Oxford lawyer and had law degrees both from Mississippi and Yale. He was familiar with the industrial North, its cultivated 'round-heads' and shop-keepers, its hard-heartedness, its urban anonymity, progressive optimism, ethical vulgarity and anarchy; he was also an authentic interpreter of the southern 'Code of Honour'; its tragic compulsions and limited opportnities. Sophisticated, subtle and discreet Phil was Faulkner's senior by four years and was fully qualified as a practical man of the world and a student of modern literature to control and regulate Faulkner's 'loud creative energy'. Phil, at once recognised Faulkner's literary talent and encouraged him to write to define a regional experience of 'mythological proportion' and of 'ambiguous nature'. Crtics admit today that Faulkner's perception of dark realities in all its soberness, enabled him to make the most penetrating evaluation of the Southern cultural scene, its loss of organic character, specially its steady drift toward moral chaos, If Whittier describes "Uncle Tomns' Cabin" as the Iliad of the Blacks, Faulkner's creation can easily be termed as an authentic saga of the deep South—the decline of a patrician order.

Phil's family was one of the oldest families of the region and the town. His great-grandfather, grand-father and many great grand-uncles had fought in the Civil War. Phil had almost first-hand information about the war and the forces which shaped the tragic destiny of a people who fought heroically to save their home-land. Phil slowly impressed upon Faulkner that the South was an oppressed agrarian aristocracy and the

confederacy fought a war for a glorious cause and that the Civil War was a just and a holy war Moreover, according to him, this war was not a historical event but was a spiritual catastrophe for the region and its proud people who fought against the 'spurious humanist' to vindicate their way of life. About the immediacy of this regional experience Faulkner writes in *Intruder in the Dust*

> For every Southern boy fourteen years old, not once but whenever he wants it, there is the instance when its still not two O clock on that July afternoon in 1863 '

If the Civil War destroyed the patrician order and the plantation economy of the South, the transition period adversely affected the negroes. This happened because of the Snopesian vulgarity and inhumanity and the mis-management of the political affairs The reconstruction period was in no way better It brought in its wake real humiliation and hardship and left an indelible mark upon the Southern mind Crafty, degenerate politicians, and misguided unwanted social reformers from the North came to the South and made its already tense and hostile atmosphere extremely acrimonious The unscrupulous Scalawags and Carpetbaggers organized the negro against the planters to damage the agrarian economy of the South Consequently, the noble and prosperous families of the region experienced unknown social strain and financial crisis More than the Civil War, incompetent organizers of the state affairs during the reconstruction period created a situation 'when dedicated women reported selling provisions needed for the hungry children in order to pay taxes, which for failure to pay taxes Southern whites were losing land which were bought up by negroes or northern speculators' This sudden transfer or the ownership of the land created a peculiar social imbalance which region had never known before This rendered them strangers, fugitives, drones and dispossessed in their own home-land And more than anything else, these new owners had no interest in the plight of the Negroes. Consequently, both the white and the black experienced a new tension unknown to them

Phil was fully familiar with the basic facts of the southern situation, its gradual decline and past glory. His tragic perception of the slow death of the deep south made him painfully conscious of those forces which

ruined the Cavalier South and its plantation economy, and brought in its place a new amoral dehumanized order, buttressed by wolverine greed and heartless competition for material gain This new class of political manipulators and economic speculators made all out efforts to exploit the slender material resources of the agrarian South These immoral, rootless vulgar neo-rich, indulged in loveless violation of nature (in utter disregard of the original convenant which existed between men and God) on a very large scale and fully unsettled the social fabric of the rural South whose basis was the 'universal the imutable, the prennial laws of human nature and society' The material facts of this society remained more or less the same, even the regional institutions and social forms retained apparently the same structure but the meanings, the relations which had cemented these facts into a meaningful whole were gone There emerged a new deplorable situation out of an order which was known for its unique homogeneity

Thus, the older Southerm traditions of the 'genteel property holding class' were discarded in favour of simple pragmatism of petty shop-keepers and their ilk With the decline of the affluent gentry, priviledged planters and the substantial houses of the old South, ordinary opportunist without cultural roots, social recognition and without any meaningful regional experience began to rule the region Phil knew about these explosive developments, the slow rise of Timo-cracy and oligarchy in the region At the crucial stage of Faulkner's spiritual crisis Phil made him conscious of the cruel facts and the 'magma' of the southern history and its tragic implications for the children of the modern South Later, Faulkner made sincere efforts to reproduce the 'exact texture' of the regional experience with all its confusion and distortion. This enabled him to add a fresh chapter to the study of the deeper human urges in a regional context

Faulkner himself at this stage was in a position to visualize a similarity between a typical prosperous southern family and his own family His great-grand-father Col W C Faulkner was a Civil War hero, a builder of a railroad, owner of a big plantation and manager of other business enterprizes He was also a writer of some distinction and his novel '*The White Rose of Memphis*' brought to him both fame and fortune In 1889, his former business partner and friend Richard Thurmond killed him

with a pistol. The Jackson, Mississippi Clarion Ledger described the event:

Death of Col. W.C. Falkner

A terrible tragedy was enacted at Ripley on Tuesday afternoon of last week, the widely and well-known Col. W C. Falkner being the victim.

The ante-bellum South was the blissful seat of such brave, patriotic self-made men who wagered all to protect the honour and the 'factual scheme' of their home-land. The Colonel was Faulkner's ideal As a child his ambition was to become a writer like his great grand-father. As a young man he discovered the deeper meaning of his great grand-father's stormy career, his place in the grand design of the South, its rise and subsequent fall. He associated with him all the virtues and vices of the ante-bellum South; extreme form of individualism, family pride, love and charity, adventure and violence. His achievement always reminded him of those men who once directed the affairs of the region with almost Platonic Wisdom and valour. This constant awareness made Faulkner one of the bitterest critics of the present rulers of the South who converted the romantic planter's paradise into an unsalubrious abode of back-ward-looking spectres

Faulkner's grand-father inherited the honorary title of the young colonel. He was the attorney of the northern district of Mississippi. He extended his father's rail-road, and became the president of the first national bank of Oxford, but lacked the dynamism of his father and had very little impact in the region. Faulkner's father was a weak and colourless man, and never was his son's ideal He was a rail-road conductor. Once he ran a livery stable, and later a hard-ware stone, and finally became the business manager of the university. Faulkner himself experienced economic strain and worked as a daily wage earner to support himself. This gradual decline of the family prestige and fortune made him conscious of the decline of the region. He immediately realized that this decline was not confined to his family, but was a universal phenomenon and the fate of his family resembled the fate of the region. He found that after the Civil War the old class relationship between the benevolent planter and the loyal negro broke down. The general exodus of negroes to the North and the absence of cheap labour for the cotton plantation crippled the delicately balanced economy of the bucolic South. This impoverished the region and heaped untold hardships upon the substantial

houses of the deep South. The decadent Compsons of *The Sound and the Fury* represent the predicament of the modern south and the tragic fate of Thomas Sutpen explains the basic paradox of the Southern situation. Faulkner writes in *Absalom, Absalom* [1]:

> With creditor's hand already on his shoulder, running his little country store now for his bread and meat, haggling tediously over nickles and dimes with rapacious and poverty stricken whites and negroes, who at one time could have galloped for ten miles, without crossing his own boundary, using out of his meagre stock the cheap ribbons and beads and stale violently coloured candy with which even old man can seduce a fifteen year old country girl [2]

Thomas Sutpen's appearance in Jefferson from nowhere, his carving out of the biggest plantation in the country in no time, establishing himself in the community by marrying into a well known family of the town, becoming one of the major figures of the region, his acceptance of the Southern 'Code of Honour', founding of the patrician order, joining the confederate forces at the break of the Civil War, rising to the status of a colonel, but finally the collapse of the whole design embodies in itself the cruel facts of the southern tragedy It is the simple irony of fate that the biggest planter of the region becomes a petty shop keeper to meet his daily requirements, and ultimately becomes the victim of crude necessity Sutpen's sudden rise into prominence and his subsequent fall after the civil war clearly show the spectacular possibilities and tragic limitations of an order based on the inhuman exploitation of the blacks

Faulkner was very keen to join the American Air force, but he was physically unfit to become a pilot Phil advised him to join the Royal Canadian Air Force The Canadian Air Force readily accepted him and sent him for training But before he could get his commission, World War–I ended and he returned home without seeing action He joined the family on the campus and later attended the university as a veteran He found the academic programme dull and unprofitable He fared well in French and Spanish But failed in English Next year he left the university Now, without occupation he was free to roam about aimlessly Often, he used to stand before the court house or the statue of the confederate soldier brooding over the fate of his home-land which fought

a long-drawn bloody war to vindicate its ways but miserably failed to achieve its impossible goal Sometimes dressed in a very queer style he walked through the streets of Oxford unmindful of the public reaction. The people of the town grew familiar with his odd ways and shabby appearance He became their 'Count No-Count' Perhaps this was the time when Faulkner regurgitated the essential stuff of the regional history and later used it in depicting the turbulent scenes from it. The passion and violence which one always encounters in his work is the result of his intimate familiarity with the tensions and strains of a region whose people preferred independent thinking and acting to any material gain ephemeral or enduring

Oxford in the beginning of the present century was a small town, with its court house and the statue of a pensive confederate soldier looking towards the South The square was the hub of activity for the people of the town and the country Here on market days farmers both white and black come to buy and sell commodities of daily use The presence of many black figures in the square made Faulkner aware of the distinct feature of the Southern scene, its latent tension and occasional violence aimed at upholding the southern racial code and establishing the white supremacy by lynching Specially the presence of a confederate soldier reminded him of a historical situation which sums up all that has gone before and all that has yet to come in all its dark uncertainties—both economic and moral With Phil he discussed the various causes of the Civil War its conduct and the evil consequences He tried to understand the meaning of South s defeat and the defeat of the ideals of confederacy One thing which was apparent was that this defeat changed the bi-racial adjustment of the region and damaged the economic super-structure Phil clarified that the intention of the heroic ante-bellum South was on the whole noble and altruistic and was directed by the right impulse But the Southern order was based on inhuman exploitation John Hope Frankin writes about the Plantation System

> pregnant women (Black) were forced to labour upto the time of childbirth and that a month was the maximum amount of time allowed for recovery from child-bearing Pregnant women were lashed severely when they were unable to keep pace with the other workers Women who paused in the fields to care for their

babies whom they carried on their backs were lashed with cart whips for idling away their time [3]

Perhaps this was the sole cause of South's defeat Hayward also blames the institution of slavery

> Haughty southerner brave and chivalric to a fault and withal insolent from their long wielding absolute power, refused to read the signs of the time Slavery and State Rights', had they blotted out the former, the later must certainly win their independence against all the might of mongrel Yankee land, whose armies were made up primarily of German and Irish mercenaries [4]

Undoubtedly, the ' Chattel Slavery , proved Souths 'curse and doom' It alone brought defeat and shame to the region This institution to a very great extent brutalized and dehumanized the slave holding prosperous and romantic planters of the region It betrayed them into pride and avarice, luxury and dissipation, idleness and low sensuality and often into practical and scornful impiety These with other kindered vices hasten their downfall and ruin Phil inculcated in him a profound and obsessive sense of the past at the appropriate time and prepared him to view the bi-racial destiny of the region in a very different perspective This encounter with the dark reality of the South changed Faulkner's attitude to life and human condition In *Light in August* we find a very precise statement about the real plight of the south

> I thought of all children coming for ever into the world, white, with the black shadow already falling upon them before they drew breath And I seemed to see the black-shadow in the shape of a cross And it seemed like the white babies were struggling even, they drew breath to escape from the shadow that was not only upon them but beneath them too, flung out like their arms were flung out, as if they were nailed to the cross [5]

The people of Oxford were mostly farmers and artisans and were too absorbed in their small day to day affairs to meddle with an eccentric like Faulkner and his tales of passion and violence depicting local conflicts too real to be credible Phil was the only one who had full faith in his creative power—its range and sweep It was his plan to expose

Faulkner to a new literary culture by sending him to an advanced seat of modern literary movement. In 1920, he visited New York. Here, he worked in a book shop managed by Elizabeth Prall a sensitive lady who understood the basic problems of a creative artist. After sometime the post of the university post-master fell vacant and he got the position. He was not happy with the nature of work at the post-office and discharged his duty with notable inefficiency When the public could not tolerate his indifference he resigned the position, and wrote in his letter of resignation

> " Now I would no longer be at the beck and call of every son of a bitch who happened to have two cents "

The next five years were quite eventful in his life With the help of Phil he published his collection of romantic and sentimental poems, " *The Marble Faun* ' The publication was not a critical su cess and proved a financial misadventure Soon after this he got the opportunity to live in New Orleans Here, once again he met Elizabeth Prall, now, Mrs Anderson She introduced Faulkner to her husband Mr Anderson was extremely nice to him and took interest in his literary career and encouraged him to write fiction *Soldier s Pay* was the result of this friendship The novel was not very well received by the public Next he wrote *Mosquitoes*, a satir cal piece modelled on Huxley

Soldier's Pay and *Mosquitoes* are experimental pieces and reveal Faulkner's inability to organize relevant materials into a well-made story to convey his basic moral commitments They neither express his regionalism nor his historical perspectivism His next novel was *Sartoris* In *Sartoris* Faulkner at once discovers his theme, and technique and abandons the large social canvas in favour of a small locality—its secular history and hagiography The gap between *Soldier's Pay and Sartoris* is of two years only, but the transition from one mode of writing to the other was extremely significant Whereas *Soldier s Pay* smacks of sentimentality and structural laxity *Sartoris* has all the terseness and sureness of a mature artist and belongs to a different order of composition What exactly happened to Faulkner between the publication of *Solider s Pay* and that of *Sartoris* remains a mystery, a critical problem for Faulknerians even to-day What is evident from *Sartoris* is that by this time Faulkner has not only discovered his basic theme—the defeat of the home-land, but

has also assimilated all the relevant agonizing facts of the Southern history: defeat, humiliation, decline of an order, sterile sex, miscegenation, rise of Flemism, and a steady drift towards chaos and nihilism This was the time when Faulkner developed an acute sense of history He was able to identify those disruptive forces of history which not only defeated the confederacy but rendered the region into a blasted heath *Sartoris* also reveals his concern for the future, his disgust for the present commercial ethos which pays not even scanty regards to the ideals of the ante-bellum South honour, love, pride, charity and magnanimity The present social order helps those crafty oligarchs who treat the region with studied indifference and exploit its economic potentialities to batten their financial base in order to perpetuate their nefarious plan

A great-grand-son of a big planter and civil war hero, Faulkner enjoys certain distinct advantages as a man and writer He inherits the best traditions and values of the plantation aristocracy and also knows the agony and spiritual crisis of a people who try their best to sustain and support a fast disintegrating social order He looks back and feels elated about the noble achievements of the old patriarchs who lived in palatial houses and directed the affairs of the state with confidence and candour But when he visualizes the future he encounters moral chaos and confusion and does not know the means to tame the impending chaos This ambivalence in his perspective creates a peculir tension in his writing Faulkner was extremely, fortunate to exploit the possibilities of this situation This he achieves by locating the sources of the tension to his region He informs the reviewer of the Paris Review

> Beginning with *Sartoris* I discovered that my own little postage stamp of native soil was worth writing about and that I would never live long enough to exhaust it, and that by sublimating the actual into the apocryphal I would have complete liberty to use whatever talent I might have to its absolute top It opened up a gold mine of other people so I created a cosmos of my own [6]

This discovery was not a small literary event in his life It affected both his art and vision of reality In his major novels he converted a hundred years of southern history and folk-lore into a fictional world fully representative of a social segment in itself

After a very brief presentation of facts concerning Faulkner and his region it is safe to indicate that he occupies a unique place among the writers of the South. His uniqueness lies in the fact that at once he is a regionalist and a visionary. His competence to analyse the ante-bellum south with all its glamour and vagaries its achievement and failure on the human front remind us of one who gently operates on two planes with grace and confidence. If in his work we find a very close scrutiny of economic, social, political and moral problems of the region, we also face the sordid facts of life and grieve for the tragic lot of 'un-accommodated man'. Perhaps Faulkner is the only one in recent times who with great care treats history as myth and myth as a fact of day to day experience. In his major novels he assimilates and transcends the personal, and regional experiences. If Mr. Compson in *The Sound and the Fury* admonishes his son by giving him the old family watch-'calling it the grave-yard of all hopes and aspirations, Hightower admits that he was not even the clay'. The pain with which Faulkner's 'heartaches' covers the entire gamut of human suffering, because his imagination never treats time as succession, and his vision of history is never hampered by the narrow concept of good and evil.

The very peculiar nature of his genius creates real problems of assessment Critics often go wrong and minimise the importance of Faulkner's achievement and brand him as a regionalist or at best a sensationalist or a melodramatist Warren Beck rightly warns such readers who think that in reading a book by Faulkner they cross a desert of terrifying nihilism He says:

> Those who lack Faulkner's knowledge of good and evil, or lack his courage in facing knowledge, may shut their eyes and put their hands over their ears while they gibber about Frankenstein or Nihilism Such ostrich tactics become increasingly ridiculous in a world where a recrudescence of irrationality and brutal passions have pointed up for even the most impercipient those melancholy facts about human nature and progress which Faulkner has confronted all along and has unequivocally attacked. A virile approach will first recognize the coherent rationality and humanity of Faulkner's point of view, and might then profitably go on to its particular

sources in Faulkner's own experiences and his contemplation of his native south, past and present, and so might finally come to a reappraisal of his narrative techniques, so brilliantly adopted to his profound artistic vision.[1]

By branding Faulkner as a regionalist, sensationalist, melodramatist and Webesterian, critics tried to downgrade him and felt justified in their approach to this 'man of achievement'. But this is like moving the stars to tears by clanking a broken tin can'. The clamour and the damaged music have subsided and Faulkner stands untouched by the unseemly uproar of the inclement criticism of his work and genius. Really, the secret of his strength lies in his regionalism and historical perspectivism which in an unsuspected from conceal his cosmism and universalism. The unmitigated suffering of a single individual is enough to remind a great artist and visionary that the basic scheme of things is not 'without its limit and lack', Faulkner is great because in the local and the individual he discovers the basic pattern of the carpet which destiny weaves so very carefully. It is not incumbent upon a writer to survey the entire physical universe, but it is his duty to report faithfully about the 'inscape' of the human heart. Faulkner's region includes and transcends all physical territories, it exists and does not exist and in the final analysis defies all physical location. Nonetheless we find a mysterious alliance between the region and the novelist's genius. This alone has given his work a 'local habitation' and a transcendence which is a literary paradox of great significance.

1. *Intruder in the Dust*, (London Chatto and Windus, 1968)

2. *Absalom, Absalom!*: (New York, The Modern Library, 1964)

3. John Hope Franklin : *From Slavery to Freedom* (New Delhi, Bombay, Calcutta, New York, London, Amrind Publishing Co. 1967), p. 65

4. Heming, Cohen, (ed.) *The American Experience* (India : The United States Educational Foundation, 1972) p. 516

5. *Light in August* : (Penguin Books, 1967), pp. 190—191.

6. *The Paris Review* : Quoted by Michael Millgate. John, Basset (ed) (From Press, Inc, New York 1961), p. 9.

7. *William Faulkner* (*the Critical Heritage*) : (Routledge and Kegan Paul, London and Boston, 1975), p. 275.

AHAB and SUTPEN : The 'Failed' Heroes

AMINA AMIN

Department of English,
School of Languages, Gujarat University,
Ahmedabad—380 009

Both technically and thematically Melville's *Moby-Dick* and Faulkner's *Absalom, Absalom* ! are very different. But a close study of their respective central characters yields interesting parallels. Just as Ahab is an embodiment of Melville's response to the problems of his own times, Sutpen is the product of his author's response to the ethos of his native South. The climate of mid-nineteenth century America was one of optimism. Melville's countrymen were enveloped in a mood of euphoria at the progress they were making as a nation. This idea of progress gave tremendous confidence to the Americans and they began to glorify the individual and his inherent potentialities. This glorification was the result of important changes that were taking place in all spheres of orthodox belief. Traditional interpretations of religion were beginning to be seriously questioned The liberal principles of Unitarianism were replacing the dogmas of Puritanism and Calvinism. The belief in man's fallibility was being replaced by a belief in his perfectibility and the belief in predestination was giving place to a belief in individual free will. The confidence in personality and the power of the individual, led to the defiance of values and norms set up by social sanction. Though Melville was himself a champion of the freedom of the individual from the shackles of dogma and conventions, he could visualize the consequences of an extreme individualism and self-elevation that recognized no communal ties.

Speaking of Melville's preoccuption with this aspect of American life, Matthiessen remarks aptly :

> Melville created in Ahab's tragedy a fearful symbol of the self-enclosed individualism, that carried to its furthest extreme, brings disaster both upon itself and upon the group of which it is a part.[1]

Melville knew very well that a shift from the centre of human solidarity would lead to disunion and egotism. It is interesting to note that Eliot attributes the same kind of preoccupation to Faulkner as Matthiessen did to Melville. For in Thomas Sutpen, Eliot saw the same kind of a heretical sensibility on the loose. Speaking of the overindulgent individualism that overtakes Sutpen he says :

> When morals cease to be a matter of tradition and orthodoxy... and when each man is to elaborate his own then personality becomes a thing of alarming importance.[2]

Both Melville and Faulkner knew that individual free will was as free to do evil as it was to do good. Moreover, both were aware of the fact that although Ahab and Sutpen fell through their own error–a fatal belief in the unassailability of the Self–that error was socially derived. It was one of the paradoxes of freedom in American society that in the hands of 'self-enclosed' individuals it ended in the will to conquer and dominate. Through the lives of Ahab and Sutpen, Melville and Faulkner mirrored the fate of just such individuals

Both Ahab and Sutpen are bent on exercising their free will to avenge a wrong they have received On one of his whaling voyages to the South Seas, Ahab has had the misfortune of having one of his legs sheared off by Moby Dick, the white whale. Ahab considers this as a personal affront. Since that almost fatal encounter, Ahab has cherished a wild vindictiveness against the whale. The only way in which he can avenge his wrong is to pursue him and destroy him, even if in the bargain he kills himself and all around him.

Sutpen's obsession with his ' design ' begins in a similar manner At 13, Thomas Sutpen has been turned out from the front door of a plantation house by a negro slave. This humiliates Sutpen and his first reaction is to shoot the 'nigger'. But he ultimately decides to avenge his wrong by having what the plantation owners had that made them do what the slave did.' He decides to have land and niggers and a fine house and all that would give him respectability. This he calls his ' design '.

Both Ahab and Sutpen have decided to fight against an adversary. Ahab fights against that order of Nature that permits evil, in the form of the white whale, to rain destruction on mankind. Sutpen's adversary is of a different kind. He fights against a complex and baffling social system that allows a person to become as rich and powerful as the man from whose

front door he has been turned out. What is remarkable about Ahab's and Sutpen's exasperation is the fact that it is directed against a sense of their own inadequacy as also against two orders that stand for unconscious or inexorable power. 'I'd strike the sun if it insulted me', shouts Ahab to Starbuck who tries to dissuade him from wreaking vengeance on a dumb brute. But the sun continues to shine even as the white whale drags Ahab's boat into the sea. Sutpen's arrogance is born out of a similar sense of insufficiency. As a boy he could not understand how or why his place should differ from the one he enjoyed in the settlement to which he belonged. In other words, he has no past of his own by which he can appreciate the social complexity of the incident at the front door. So he takes the behaviour of the 'nigger' as a personal affront He cherishes a maniacal desire to dominate the world by assuming the role of his insulter but ultimately be comes a victim of the very social forces which he has vowed to dominate. The fatal mistake that Sutpen makes is that he divorces the evil tendencies of the plantation system and fights against them in isolation. Ahab also makes the same mistake. He dichotomizes Good and Evil in the Manichaean way and directs his energy to the eradication of Evil which confronts him in the form of the whale.

The ruthlessness with which both Ahab and Sutpen pursue their goal evokes mixed feelings of admiration and revulsion for them Ahab's pursuit of the white whale is both 'admirable' and 'monstrous' and as such Ahab himself figures in the novel both as a 'hero' and a 'demon', Contradictory terms like these are used all through *Moby-Dick* to describe Ahab and his pursuit. Similarly, all the important spokesmen through whom the Sutpen story is unfolded are over-awed by his mad pursuit of the 'design'. It is not Rosa Coldfield alone, distorted though her picture of Sutpen is, who 'demonizes' him, although it is she whom we first hear calling him a 'demon'. Shreve too refers to him again and again as 'the demon'. As he (Shreve) listens to Quentin, Sutpen emerges as a ......'Faustus' .....'demon'... ..'Beelzebub'......Other similar epithets used by these spokesmen are a 'fiend' an 'ogre', a 'djinn' a 'blackguard'. a 'devil'. This is natural in so far as Sutpen's pursuit is terrifying, in its destructiveness. But as the story develops and takes shape in Quentin's mind, Sutpen emerges as a 'hero' too. The persistence and single-mindedness with which he seeks the values which the South considers essential for power

and progress and the terrible way in which his design crumbles under the weight of his demonism gives him the stature of a 'hero'. In Quentin's eyes Sutpen is 'heroic', in so far as he has been a brave fighter and leader in the South's struggle against the North.

The similarity in the descriptions of the appearances of Ahab and Sutpen as they first emerge on the scene is also striking. When he first appears on the quarter-deck of the *Pequod* Ishmael is awe-struck to see the captain;

> There seemed no sign of common bodily illness about him, nor of recovery from any. He looked like a man cut away from the stake, when the fire has overrunningly wasted all the limbs without consuming them, or taking away one particle from their compacted aged robustness. His whole high, broad form seemed made of solid bronze and shaped in an unalterable mould; like Cellini's cast Perseus.......There was an infinity of firmest fortitude, a determinate, unsurrenderable wilfulness in the fixed and fearless, forward dedication of that glance[3].

It is Mr. Compson who describes to Quentin, Sutpen's appearance, when he was first seen arriving in Jefferson :

> ... he looked like a man who had been sick Not like a man who had been peacefully ill in bed and had recovered to move with a sort of diffident and tentative amazement in a world which he had believed himself on the point of surrendering but like a man who had been through some solitary furnance experience which was more than just fever .. not so much physical as mental alone and unaided..A man with a big frame but gaunt now almost to emaciaation his pale eyes had a quality at once visionary and alert, ruthless and reposed in a face whose flesh had the appearance of pottery, of having been coloured by that oven's fever either of soul or environment, deeper than the sun alone beneath a dead impervious surface as of glazed clay[4].

The resemblance between the two descriptions is so remarkable that it would not be merely a conjecture to suggest that Faulkner may have had Ahab in mind while describing Sutpen. The conjecture is not too far fetched in so far as Faulkner himself admitted his admiration for Melville's *Moby-Dick*. The descriptions show that both Ahab and Sutpen are

specially moulded—one like Cellini's Perseus, the other has the appearance of pottery with an impervious surface as of glazed clay. Both suffer from a malady which is more than just fever. Ahab looks like a man cut away from the stake when the fire has overrunningly wasted all the limbs. Sutpen too looks as if he has undergone some solitary furnace experience for he is gaunt almost to emaciation. Ahab's glance shows his wilfulness. his fixed and fearless purpose Sutpen's pale eyes have the quality of ruthlessness and repose. The arresting descriptions of their first appearances are aimed at magnetizing the readers from the beginning to their person alities. Mr. Compson's remark about Sutpen's face could be applied to Ahab too :

> ....it was in his face; that was where his power lay.......... anyone could look at him and say, Given the occasion and the need, this man can and will do anything.[5]

No less remarkable is the fact that we are told very little about the whereabouts of both Ahab and Sutpen. In other words, we are told nothing beyond the essentials and even these come to the readers obliquely or through ambiguous, half hinting, half-revealing words dropped by various characters in the books; in Sutpen's case through what the chara cters themselves feel about him and his activities or what they have heard from others; in Ahab's case what Ishmael learns from Captain Peleg, from the mysterious remarks that Elijah drops and from the old Manxman whom the sailors have invested with preternatural powers of discernment.

Both Ahab and Sutpen come from an ordinary stock of men. Ahab is a Nantucket Quaker; Sutpen belongs to a mountain settlement in Virginia. Hence it is greatly to the credit of both the writers that they have raised these ordinary individuals to the stature of heroes fit for great tragedies However, between the two, it is Melville's technical virtuosity that gains ascendancy over Faulkner's. True, Sutpen's determi nation, his dictatorialness, his egotism, the single-mindedness of his purpose, the isolation he embraces because of his obsession, even his 'hubris' brings him close to the stature of Ahab. But Ahab has all this and much more. He has been rightly called Melville's triumph in the creation of character. Ahab's greatness gets enhanced because of Melville's conscious use of imagery and metaphor throughout-Moby-Dick. Each of these metaphors has been so artistically inserted at appropriate junctures in the novel that not one of them appears superfluous or a mere

embellishment. In his isolation Ahab is 'a lone gigantic elm'. In his inaccessibility he is 'a grizzly bear'. He has the towering personality of 'a mountain eagle'. In his capacity to survive the onslaughts of adversity he is 'a great tree scoured by lightning' Lest the readers reject as a hero, a character belonging to the ordinary ranks of mankind, Melville invests him with majesty by calling him 'a Khan of the Plank', 'the old Moghul', 'King of the Sea,' 'a German Emperor profoundly dining with the seven Imperial Electors'. In his overbearing dignity, Ahab is 'a mute maned sea-lion'. He broods over his wrongs like 'Prometheus'. In his suffering he is like Christ wearing an 'Iron Crown of Lombardy' which is too heavy to bear. Clouds of gloom are piled layer upon layer on his brows, as 'ever all clouds choose the loftiest peaks to pile themselves upon' In his defiance and his fatal pride he is like 'Lucifer'. In short, the metaphors and imagery are so complex and contradictory that one is reminded of Captain Peleg's description of Ahab as a 'grand, ungodly. godlike man'. Needless to say Faulknar does not invest the character of Sutpen with any such kind of complexity. A few distinct traits in his personality, predominantly his ruthlessness and his demonism, remain with him throughout the narrative.

Another reason why Sutpen does not achieve the tragic grandeur of Ahab is because he does not suffer as the latter does The agony and the anguish that Ahab undergoes as he broods over the wrong done to him is brought out vividly by Melville. Moreover Ahab transfers the injury he has received at the hands of the white whale from the personal level to that of mankind in general. For Ahab comes to feel that it is not he alone who has suffered because of the intangible malignity of Moby Dick but 'his whole race from Adam down' He therefore assumes the role of of a martyr in avenging the wrongs of mankind...Hence 'moody, stricken Ahab stands before his crew with a crucifixion in his face, in all the nameless regal overbearing dignity of some mighty woe'. 'Gifted with the high perception he lacks the low enjoying power'. He is filled with remorse at the thought that he can no longer enjoy his pipe which other wise brought serenity and peace of mind to him. Even during the last stage of the voyage when his defiance reaches its zenith he feels he would like to lean on some one for solace. In his dealing with Pip, the insane negro boy, Ahab shows that suffering has ennobled him and that 'stri-

chen, blasted though he is, he has his 'humanities'. Captain Peleg uses the word 'humanities' to describe that part of Ahab's personality which is still alive–his sentiments, with which he has to struggle throughout the voyage, only to subdue them completely during the days of the chase. Ahab's heroic suffering is projected through the use of imagery in the same way that his heroic greatness is. And this note is struck with the very first appearance of Ahab on the deck. From that point onwards, the image recurs in practically every scene in which Ahab appears or is mentioned by one of the characters It was as if Melville considered heroism and suffering inseparable

We have no such display of sentiments or even a hint of suffering where Sutpen is concerned. Even presuming that as a human being Sutpen did have his moments of anguish, they have not been projected in the novel. There is not a trace of remorse or regret for the ruthlessness with which he crushes every obstacle in his pursuit. Not for a moment does he relent from his single-minded purpose. Each move he makes is calculated to contribute to his 'design' from which he has 'ejected the human content.' He refuses to regard even his own family as other than instruments for his abstract design. He disregards every opportunity he gets to be human. He repudiates his first wife because she was not 'adjunctive or incremental to his design'. After establishing his Hundred on the land bought from the Indians, he marries Ellen Coldfield only to win respectability. He refuses to recognize his son Charles Bon only because he is the son of a mother who has negro blood in her. He proposes to Rosa Coldfield but promises to marry her only if she begets a son He seduces Milly, Wash Jones' grand-daughter but rejects her because she has failed to to bear him a son. *In short, in his monomania for his design* he violates all norms of humanity and morality. But nowhere does he appear more callous than when, inspite of all his pleas, he refuses to recognize Charles Bon as his son. Whereas Ahab achieves nobility and evokes admiration because of his recognition of Pip the negro boy, as a human being, Sutpen sinks in the readers' estimation because of his rejection of his own son, precisely because of his negro blood. Charles is asking nothing more than a mere hint of recognition from Sutpen's side even if that hint came in secret, But Sutpen chooses not to relent and misses the best opportunity he has ever had of showing that he is not totally dehumanized. Ahab does not show such a complete insensitivity to human character.

Arnold Goldman (Twentieth-Century views on *Absalom, Absalom!*) calls Sutpen a "failed hero". He rightly observes that Sutpen failed to gain any moral or social truth from his 'reverse of fortune'. What Goldman is suggesting is that Sutpen does not become aware, even at the last moment when he is shot dead, of the fatal flaw in his design. He hardly realises that he dies a victim of those very evil forces of society which he had vowed to fight against. His moral blindness and his egotism do not allow him, till the last, to tear the veil of pride and look into himself. His death when it comes is not tragic. Ahab also meets his end in the same way. Unlike Sutpen, he suffers no doubt. But like him, Ahab too meets his nemesis without the 'wisdom' or 'selfless resignation' that one associates with a tragic hero Once Ahab and Sutpen have decided to achieve a goal, they pursue it as if they are driven by compulsion. Both justify their actions by an appeal to a force over which they have no control. When Starbuck beseeches Ahab to avoid the impiety and blasphemy of wreaking vengeance on a dumb-brute he cries out :

> This whole act's immutably decreed.
> 'Twas rehearsed by thee and me a billion years before this ocean rolled. Fool ! I am the Fates' lieutenant. I act under orders.[6]

Ahab takes refuge under the shadow of Fate who he feels is the handspike that turns mortals round and round in this world at its own whim Similarly, when Sutpen tells Quentin's grandfather about his design he says that all of a sudden he discovered not 'what he wanted to do but what he just had to do, had to do it whether he wanted to or not'.[7] Thus both Ahab and Sutpen do not accept any moral responsibility for their actions No purgation transforms them In their death 'fatal pride' meets its rightful end. They evoke terror in the minds of the readers but not unmixed pity. Both die as 'failed' heroes

Notes

1. F. O. Matthiessen *American Rennaisance*, (Delhi Oxford University Press, 1973), BK. III. Ch 10, Section 6, P. 459.
2. T. S. Eliot, *After Strange Gods* (London, 1934), p. 54.
3. *Moby-Dick* (San Francisco : Rinehart Press, 1957), Ch, 28, p. 120
4. *Absalom, Absalom* ! (New York : Random House, 1964), II, pp. 32-33.
5. Ibid., p 46. 6. *Moby-Dick*, p. 552. 7 *Absalom, Absalom*! p. 220.

CURTMANTLE : A COMMENT ON CREATIVITY

SARVAR KHAMBATTA

In the 'Foreword' to *Curtmantle*, Christopher Fry devotes considerable space to discussing in detail the limitations facing an artist—particularly a dramatist—who attempts to use an episode from history as the structural framework of his play. These limitations, as he points out, are even more pronounced when the piece of history in question covers a man's life-span and includes events as turbulent and well-documented as those of the reign of Henry II.

"If a playwright is rash enough to treat real events at all, he has to accept a double responsibility: to drag out of the sea of detail a story simple enough to be understood by people who knew nothing about it before; and to do so without distorting the material he has chosen to use. Otherwise let him invent his characters, let him go to Ruritania for his history

To try to re-create what has taken place in this world (or, indeed, to write about life at all) is to be faced by the task of putting a shape on almost limitless complexity. *The necessity for the shaping*—for 'making a play of it'—*is inherent in us, because pattern and balance are pervading facts of the universe.* It is tempting to make a misleading simplification...... It gives us the security of 'knowing', of being at home in events...... But everything that we ignored remains to confute us."[1]

The quotation reveals not merely Fry's concern with the nature of art, but also the fact that he perceives analogies between form in art and form in history, or in life—for, as he puts it, "pattern and balance are pervading facts of the universe." This impression is further strengthened when we remember that *Curtmantle* is shaped to the contours of one tragic life. As the 'Foreword' indicates, therefore, one of the main preoccu-

pations of *Curtmantle* is the problem of creating or discerning form or order in history and life, and by extension, in a work of art; of the nature of the creative act, whether in living or producing a work of art.

The artist's perspective in *Curtmantle* is a striking feature of the play, although it functions largely as metaphor and is embodied in the imagery and symbolism of the play. Fry's treatment of this theme constitutes what appears to be a dialectic between the concept of form as something external and imposed and governed by rules, and form as something organic—a potentiality within the raw material itself which it seeks to realise through growth, change, development—and individual to each entity, whether it be a person, an object or a work of art.

In a later article, Fry draws analogies between the creative perspective of God and that of the artist Distinguishing between the historian's and the artist's approaches to history, he says, "By bringing into close proximity what happened in a wide space of time, the theatre can take the God's-eye view, often ironic, but redemptive in its perception of form within apparent chaos."[2] This analogy, one cannot help observing, bears a certain family resemblance to the implications of Coleridge's famous distinction between the primary and the secondary imagination, in so far as he sees the source of all 'Imagination' in "the eternal act of creation in the infinite I AM"

The principal figures in *Curtmantle* are all seen as being, in some sense, 'artists'. These overtones—particularly those which converge on Henry himself—radiate from Marshal's opening narrative speech which sees Henry in terms of God. The implications of Marshal's speech follow the concept of God as the Supreme Creator (Artist) that is found in the opening of 'Genesis': "In the beginning God created the heaven and the earth. And the earth was without form, and void, and darkness *was* upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light; and there was light" (Genesis 1 : 1-3). Marshal introduces us to Henry's achievement in the early years of his reign. "His energy was like creation itself; he was giving form to England's chaos, ."[3] In the remainder of the Prologue and through the play, we have images of light and darkness, form and chaos, carrying overtones from 'Genesis'.

And in keeping with Fry's aim of portraying the King in all his contradictory facets, Henry Curtmantle carries with him images of both light and darkness, form and chaos, creation and destruction. For it is the portrait of a man who oversimplifies, who feels "the security of 'knowing', of being at home in events." He even calls it "reality or getting down to the truth." But everything that he ignored remains to confute him (p. 174). The figure of Henry II, we find, is polarised between the public and private aspects of his life and role. The analogy with the artist-as-creator governs Fry's conception of Henry's character in both these aspects, but is made apparent chiefly through Henry's public role as King and supreme authority in his own kingdom.

From the beginning, as Marshal's opening of the Prologue indicates, Henry is visualised in God-like terms, and in imagery drawn from God's creativity as narrated in the Bible. Henry's energy is "like creation", he is seen as "giving form to England's chaos." Henry, later on sees the disorder before him "getting down on to its knees to be cured", or himself as being driven to "a harrowing of hell" (p. 190). And, as these examples show, Henry's creativity, like God's, is the result of an *imposition* of his own will on people and circumstances. As Marshal's speech implies, it is also a necessary imposition, given the specific period of time and the conditions in which Henry became ruler of England.

On top of this, in very literal terms, medieval political theory claimed that a king was God's earthly viceroy, and the sacred unction at the coronation ceremony conferred upon his person and everything touching his authority an almost religious sanctity Historical accuracy, therefore, no less than poetic licence, is behind Fry's portrayal of Henry in God-like terms.

However, the other—private—pole of his identity underlines the fact that Henry was, after all, only a man; the chief among men, even, in Becket's words, "the human race", but human, nevertheless; and that the analogy with God is only an analogy. Henry's God-like attitude to creativity, therefore—in terms of an external imposition of his own will upon human nature and circumstances—reveals, within himself, a partial perspective. Whereas God *is* omnipotent and *can* create an ordered, harmonious universe out of nothing, "imposing" form on chaos, Henry,

although God's viceroy, is *not* God. He is human and fallible, and his blindness lies in arrogating to himself the creative attributes of God: "the future", he says, after offering Becket Canterbury, "is waiting to be blessed by us" (p. 200). Even when he sees his hopes begin to crumble, he answers with an "I do" Foliot's question, "What man dictates the future ?" (pp. 232–33).

In his public role as king, Henry is to his dominions as God is to the universe, or an artist to his work. In his private capacity, Henry is a representative of mankind, and it is his own personal life that is the raw material out of which he must fashion a work of art.

The principle underlying Fry's conception of Henry is embodied in one of the laws which form the complex of the play's second theme of the "interplay of different laws". Fry singles it out for mention in 'Talking of Henry'. This is what he calls the evolutionary principle that lies behind all life as well as art. "Just as the caterpillar pursues the shape of the butterfly", he says, "and the musician or poet is trying to express the form of the hidden order, so the human being is struggling to achieve the end or form which already exists for him. You can't move towards an end if the end isn't there already ".[4]

Fry comments in the article that he found welcome confirmation of this view in the philosophy of the Jesuit P. Teilhard de Chardin. The notion, however, is as old as Aristotle who, in Herschell Baker's paraphrase, claimed that "matter is potentiality, form actuality; and wherever activity or change or motion occurs, it is merely potentiality becoming actuality, matter becoming form. When the potentiality of matter is successfully developed and shaped by form, then entelechy or completeness is attained". "And thus", says Baker, "we arrive at Aristotle's basic reality, the end of all creation.. . . Like Plato's Idea, Aristotle's form is the ultimate object of all knowledge—not, as Plato thought, because form is transcendent, but because, being inherent in things, it determines their kind or species".[5]

In an earlier 'Foreword' to a collection of his plays, Fry had added, "It [the evolutionary principle] concerns every aspect of our lives, material, moral, spiritual, and good and evil become literally life and death,..... growth or ossification."[6]

In *Curtmantle* Becket enunciates this principle against Henry's attempt to impose the "customs":

Henry......These Customs
Are the truth of the men whose lives shaped them.
Becket What a man knows he has by experience,
But what a man is precedes experience.
His experience merely reveals him, or destroys him;
Either drives him to his own negation,
Or persuades him to his affirmation, as he chooses. (p. 218)

In this interchange, Henry's words show that even he has a vague and very partial idea of what Becket has clearly stated. But what he is now proposing to do, is to impose externally, the shape of the lives of previous generations upon the generations to come Thus he disregards the individual shape behind each human life, which Becket is pointing at when he says, "what a man is precedes experience." The freedom to evolve towards this form results in self-revelation and fulfilment, whereas the attempt to distort anyone's individual experience into an enforced mould would be to ossify, deny and destroy the individual personality

This contradiction between inherent and enforced 'shape' or 'form' is the core of the portrait and tragedy of Henry The uniform law which Henry proposes to enforce is, in practical terms, necessary after the chaotic, do–as–you–please reign of Stephen At the same time, this order contains within it the seeds of destruction and anarchy. As Eleanor tells him,

You take me back to yourself in the only way
You know, by forcible possession,
As you took your own vision of the world
With a burly rape in the ditch Your hopes, therefore,
Are born bastards, outside the laws I recognise.
The true law hides like the marrow of the bone,
Feeding us in secret. And this hidden law may prove to be
Not your single world, not unity but diversity, .. (p. 259)

Eleanor's attitude comes closer to the truth than Henry's but verges on sheer anarchy. All the contradictions portrayed within Henry's own character spring from this central one Henry is presented as a man whose experience "destroys him," "drives him to his own negation." In attempting to enforce order outside himself, he creates anarchy within. This is caused not so much by the vision of external order, as by the exclusiveness of this vision which ignores the ontological principle behind

each human life, including his own. This vision of order extends not only to his own lifetime or a few generations ahead, but to all future generations of Englishmen. Ultimately, Henry resembles the man who, with his eyes on the stars, tumbles into a ditch at his feet. The public and private aspects of Henry, therefore, are intimately bound up within one character, and the blunders he makes in either sphere have repercussions in the other.

Henry may be seen as the chief repository in the play of the view of the creative act as something external to the raw material, and form as something imposed by the artist's will or external rules. However, since Henry also has a tendency to see his reign in England as an evolving moment in the history of civilization, and himself as an instrument of sorts to give his kingdom a push in the right direction to keep up with " the times, " Fry does not regard his will-imposing view of creativity as something entirely negative. This is revealed in Roger's prophecy of the long-term effects of Henry's life's work in giving form to England's chaos :

Your laws are fixed on England : grumbled at
Like the weather, but, like the weather, accepted
As a source of strength. The people have become
Their own law,....... ..(p. 272)

Apart from Henry himself, William Marshal and Eleanor are also, in some sense, ' artists ', while Becket is a spokesman for the organic, evolutionary view of the creative principle. Marshal is an artist in so far as he is the author's surrogate within the play. It is his memory that is the most important formal principle underlying Fry's attempt at a dramatic presentation of history. And it is Marshal's memory which enables Fry to shape thirty-five years of turbulent historical fact into a satisfying two-hour dramatic work " Memory ", says Marshal, as he opens the play, " is not so harsh as the experience. " (p. 179) In the ' Foreword ' Fry explains, " Though it follows chronology, it is not a chronicle play. The form it takes is one of memory and contemplation. The stage is William Marshal's mind, as though he were remembering the life of Henry; and the deviations from historical accuracy are on the whole no greater than might occur in a man's memory " (p. 174). Marshal's memory, in other words, discerns the form latent within the apparently chaotic lived experience and makes it explicit.

Although Marshal is not precisely his author's mouthpiece, his perspective, like the author's, is omniscient. And although he contrives

to be a more or less detached commentator on the events he presents, his deepest sympathies, like the author's own, are with Henry. In the 'Foreword' Fry comments on Henry: "At the age of twenty-one he was King, and the wealthiest ruler in Europe. At fifty-six he was dead; the sword of State pawned, his heart broken" (p. 173). In a similar vein, we have Marshal's explicit use of the symbol of the mantle—in the first act, when the King 'obliterates' a beggar with the Chancellor's mantle, and again at the end of the play, to underline the King's 'nakedness'—the discrepancy between Henry's almost omnipotent royal state and the stripped, beggared condition in which he dies.

Eleanor of Aquitaine, Henry's queen, originally the wife of Louis VII of France, is, in very literal terms, an artist. She is a troubadour poet, grand-daughter of William IX, the poet duke of Aquitaine, and from her earliest years accustomed to the freedom and the extremely sophisticated courtly environment of the South of France. She is, as the play shows, also the originator of a literary movement or fashion—the cult of courtly love.

One of the striking features of the play is the way in which Fry constantly counterpoints Henry's fortunes with references to the king of France. When the play opens things look entirely bright for Henry All the evils in the land are in the process of being cured, and his dynastic schemes seem secure in his possession of the four young eagles In addition, Thomas has just returned after wresting some more concessions from the French king, and paving the way for one of the eagles to be prospective ruler of a united France and England. In contrast to the four eagles of England, Louis has once again been blessed with a daughter. As the action progresses and Henry's star begins to decline, Louis's begins to rise.

Eleanor is a sort of tangible link between these two opposing movements. She has been the wife of Louis and is now the wife of Henry :

> Being the wife of Louis
> Was like being married to a priest; with Henry
> It is like being married to a jobbing Jupiter. (p. 196)

Eleanor herself makes explicit a connection which Marshal has already mentioned at the beginning of the act in his reference to the "pretty damned effective joke" of making the Frenchmen wonder "Ou se sont

évanouis le Poitou et l'Aquitaine ?" She who had been labelled the evil genius of France has been, up to now, only an instrument of good fortune for Henry. As references mount up, Eleanor seems to gather about her the aura of a charm or a talisman, to which she herself laughingly refers :

> In the tender fancy of my heart I thought
> He was marrying me for my great possessions
> But you see I was only a superstition (p 195)

It follows from this that Henry's blind but deliberate, gradual alienation of Eleanor becomes as ominous as the fog of the London streets. She who had hitherto been his good angel, now becomes an instrument of his downfall as she veers back to the king of France

During the conflict between Henry and Becket, Eleanor provides a sort of yardstick of personality against which the two antagonists are measured by life, and found wanting She also speaks for the evolutionary principle within the individual himself, against hard and fast imposed definitions Eleanor is a humanist and an individualist who might have exercised a moderating influence on a Henry more amenable to advice. As things stand, however, her individualism, reacting against Henry's blinkered vision of the future, almost verges on anarchy. The scene of the love-courts at Poitou is a criticism of the critic Eleanor is in imminent danger of over-simplifying in the direction of lawlessness and disorder : "consider", she says,

> The nature of love In love a man and woman
> Are newly minted as in the beginning of the world,
> Creating themselves out of each other's eyes.
> But in marriage, whatever world is made,
> Has the bones of the woman walled up in the fundations,
> No air to breathe, nor any light to move in. (p 257)

A little later, she comments to Henry : " Purpose, however wise, is hardly blessed. / God thrives on chance and change " (p 260). She has a strong vision of the diversity in existence, but lacks—or, at least, has smothered—any vision of a governing unity within or behind it. She sees the "chance and change," but has little intuition of the pattern of which they are a part.

The scene of the love-courts of Poitou, also constitutes a criticism of pure aestheticism, divorced from life, of pure form divorced from matter,

This aestheticism is an extreme consequence of Eleanor's individualism and the role into which Henry has forced her—that of a 'disinterested onlooker' —during his conflict with Becket and the Church. Coming, as it does, right after the brief scene of Henry's penitence at Canterbury, the scene of the love-courts is bound to seem trivial and frivolous and esoteric, in comparison with Henry's schemes. The love-courts do neither harm nor good to anyone In this they contrast sharply with Henry's good intentions and grandiose aims which destroy himself and so many others But the love-courts appear self-centred and superficial Young Henry, who should have been a favourable observer, comments, " In this drowsy hive you are all so in love with yourselves / No facts can penetrate " (p. 258). There is something over-ripe and decadent in the brightness and sophistication of the love-courts, as there was in the aestheticism of Pater and Wilde at the end of the nineteenth century. Art, when it is rarefied towards extreme aesthetic purity, becomes as life-denying and distorting as the imposition of a purely external form. The dialectic between imposed and organic form, therefore, is also, from one point of view, a conflict between the pure aestheticism of Eleanor and the " impure " but human art of Henry.

Images of moulding, shaping, forming, are associated with Henry: he sees himself as " shaping/The nightmare into an empire" (p. 239). Marshal describes Henry getting " astride " the morning which was " full of life, like an unbroken colt," " with a good will and strong knees" (p. 203). These images express the idea of imposed form. They are implicitly drawn from sculpture—that art form in which the medium is the most physical and intractable, and therefore most in need of an external imposition of form It is also that art form in which the 'content' is the most palpable, and which, therefore, lends itself least to aesthetic theories which advocate pure form.

Eleanor, on the other hand, uses an image from music to describe her courts of love ·

> We are giving a new heart to the world
> Here in Poitou, a new language for love,
> Singers and poets with the tongue of Apollo,
> Rivalling even France in the art of living.
> We welcome Harry here, from the dark life
> Of his father's kingdom Here he will find the laws
> Keep time in him like his own heart; for here
> We govern as music governs itself within,
> By the silent order whose speech is all visible things. (p. 256)

Music, as opposed to sculpture, is the most impalpable of the arts, in which the medium is the least physical and intractable, and, therefore appears to have little need of an external imposition of form. Its ' content ' is the most ethereal, and it therefore lends itself most strongly to aesthetic theories which advocate pure form.

Both types of images, however, function emotionally and from an immediate perspective, rather than logically or from the point of view of aesthetic theory.

The tragic denouement of the play is the inevitable consequence of what may be termed a failure of the imagination—in a Shelleyan sense—on the part of Henry, and a resulting extreme reaction on the part of Eleanor. In terms of Fry's 'Foreword', Henry in attempting to select and order from a "sea of detail" arbitrarily over-simplifies; and perseveres in his blindness inspite of repeated warnings from Eleanor and Becket And in thus distorting the shape of circumstances external to himself, he distorts the ultimate shape of his own personality.

All true art, and life seen in terms of art – the play implies – is the result not of an arbitrary imposition of form on the raw material, but of the artist's perception of a particular shape latent in his matter, which he tries to bring to the surface and make explicit.

Notes

1 Christopher Fry, *Plays* (London : Oxford University Press, 1971), pp. 173-74. Italics mine The italicised passage is closely analogous to Shelley's views on art and life

2 Fry, " Theatre and History," *Essays and Studies* (1977), p. 87.

3 Fry, *Plays*. p 179. Page references to this edition are hereafter incorporated in the text.

4 In *The Twentieth Century* (February 1961), p. 187.

5 Herschell Baker, *The Image of Man* (1947, rpt. Gloucester, Mass Peter Smith, 1975), p. 57,

6 Fry, *Three Plays* (London . Oxford University Press, 1960) p. viii.

'સાગર અને શશી'—એક રતિકાવ્ય

યોગેન્દ્ર વ્યાસ

કવિતાને કવિતારૂપે માણવા માટે જે સામગ્રી ઉપલબ્ધ હોય છે તે ભાષા છે. એ દૃષ્ટિએ ભાષા એ કવિતાને આસ્વાદવા માટેની મૂળભૂત સામગ્રી (basic data) છે. એ ભાષાનું પૃથક્કરણ અને અર્થઘટન કરીને તે આસ્વાદનાં તત્ત્વોને સમજવાનો-સમજાવવાનો પ્રયત્ન થઈ શકે અલબત્ત ભાષાના પૃથક્કરણ-અર્થઘટનની પ્રક્રિયા વખતે કવિના જીવન, સમાજ, સમય અને અન્ય કાવ્યોનો સંદર્ભગત સામગ્રી (Referencial data) તરીકે ઉપયોગ કરવો પણ પડે.

કવિતાની રહસ્યમયતાને ઉકેલવા માટેનો તદ્દન સ્થૂળ છેડો, પંચેન્દ્રિયમાંની એક કાનથી અનુભવી શકાય તે, તેની ભાષા છે. કાવ્યમાં ભાષા એવી તો કેન્દ્રિત થઈને, ઘનીભૂત થઈને આવી હોય છે કે દરેક વાક્ય, દરેક પદ, એક એક શબ્દ, એક એક અક્ષર અને ધ્વનિ કાળજીપૂર્વકની ઝીણવટભરી પૃચ્છા માંગી લે છે. અહીં આ વાક્ય કેમ ? આ પદ કેમ ? એને બદલે આ હોત તો ? આ શબ્દને બદલે બીજો એ જ અર્થ ધરાવતો શબ્દ મૂકીએ તો ? આવા આવા પ્રશ્નો પૂછતાં પૂછતાં ને એના ઉત્તરો શોધવાની મથામણ કરતાં કરતા કાવ્યનું રહસ્ય ઊકલી શકે, જો કે એ પ્રક્રિયા આપણે વર્ણવી એટલી બધી સભાન તો નથી જ.

કેટલાક વિવેચકોની દલીલ એવી છે કે ભાષા એ તો કાવ્યનું અવગુંઠન (ઢાંકણ ઢાંકનાર) છે. કવિતા તો એની પાછળ પેલેપાર હોય છે. એટલે ભાષાનો છેડો પકડીને એના સાન્દર્યનું રહસ્ય ઉકેલવા મથવું એ નર્યો વૃથાશ્રમ છે. કોઈક સંસ્કૃત આલંકારિકે નહીં પૂરાં ગોપવાયેલાં, નહીં પૂરાં ખુલ્લાં સ્ત્રીનાં સ્તનની વાત કરી છે તે અહીં ભાષાના સંદર્ભમાં બંધ બેસે છે. સ્ત્રીનાં સ્તનોને એમનો આકાર એ અવગુંઠને આપ્યો છે. સાવ ખુલ્લાં સ્તનોનું સૌંદર્ય આપણને નિત્ય આકર્ષતું નથી, કારણ કે એની રહસ્યમયતા ચાલી ગઈ હોય છે. એ જ રીતે તદ્દન ગોપવેલાં સ્તનો પણ આકર્ષતાં નથી કારણ કે

એવાં સ્તનોના આકારનું સૌન્દર્ય આપણે કલ્પી શકતા નથી. જ્યારે નહીં પૂરાં ખુલ્લાં, નહીં પૂરાં ઢાંકેલાં એવાં છતાં અવગુંઠનયુક્ત સ્તનો આપણને નિત્ય આકર્ષતાં રહે છે. આપણે માટે એ સ્તનોનું સૌન્દર્ય નિત્યનૂતન હોય છે એનું કારણ એનું અવગૂંઠન છે. આપણને આકર્ષનારું સૌન્દર્ય, તે એ સ્તનોનું પોતાનું—વસ્તુલક્ષી, નક્કર, ભૌતિક પદાર્થ-મૂલક સૌન્દર્ય નથી હોતું પણ આપણે પેલા અવગુંઠનની મદદથી આપણી પોતાની રીતે આકારેલું, કંડારેલું, કલ્પેલું સૌન્દર્ય હોય છે.

કવિતાના સૌંદર્યને એના અવગુંઠન ભાષાની મદદથી આપણે પામીએ છીએ. કારણ કે કવિએ એને થયેલી સૌન્દર્યની અનુભૂતિને એની ફાવટ પ્રમાણે, પહોંચ પ્રમાણે ભાષામાં ઝીલી હોય છે, આકાર આપ્યો હોય છે દેખીતી રીતે સૌન્દર્ય પદાર્થ અને તેનો આકાર એક નથી એવું દ્વૈત કરીએ તો પણ સ્વીકારવી પડે એવી હકીકત એ હોય છે કે હવે એ સૌન્દર્યની અનુભૂતિ કે સૌન્દર્ય પોતે અને આપણી એટલે કે ભાવુકોની વચ્ચે સ્પર્શક્ષમ એવો, આપણી જ્ઞાનેન્દ્રિયથી સ્પર્શ થઈ શકે એવો પદાર્થ તો ભાષા જ હોય છે. એટલે ન ગમે તોય સ્વીકારવી પડે એવી વાસ્તવિકતા એ હોય છે કે એ સૌન્દર્યનો શુદ્ધ અનુભવ (pure experience) હવે શક્ય રહ્યો નથી હોતો. એના અવગુંઠન કે આકારથી જ (કારણ કે સૌન્દર્ય પોતે હવે એ આકારરૂપે જ અસ્તિત્વ ધરાવે છે અને એ દૃષ્ટિએ કદાચ સ્તનના અવગુંઠનથી કાવ્યનું અવગુંઠન જુદું પડે) આપણે એ સૌન્દર્યને આસ્વાદવાનું કે માણવાનું રહે છે.

આ દૃષ્ટિએ હવે સૌન્દર્યાનુભવ માટે બધું ધ્યાન ભાષા ઉપર જ કેન્દ્રિત કરવાનું રહે છે. ભાષાના ઉપયોગની તપાસમાં-અલંકાર, છંદ કે લય વગેરે બધું જ આવી જાય. કાવ્યની ભાષા ઉપર કેન્દ્રિત થતા બને છે એવુ કે કોઈક વાક્ય, પદ કે શબ્દ પાસે એકદમ ચમકારો થઈ જાય છે એ પંક્તિ, પદ કે શબ્દ ગૂંચવાઈ ગયેલા છેડાઓવાળા રહસ્યપૂર્ણ કાવ્યપિંડલાનો આપણા પૂરતો છેડો બની રહે છે. અને એ છેડાની મદદથી પછી એ સૌન્દર્યના રહસ્યને આપણે ધીમે ધીમે સાચવી સાચવીને ઉકેલતા જઈએ છીએ એટલે કે કલ્પતા જઈએ છીએ

'સાગર અને શશી'ને ઘણા કાવ્ય મર્મજ્ઞોએ-કાવ્યઝવેરીઓએ સાચા હીરા તરીકે પારખ્યું છે વારંવાર રટવુ ગમે એવુ એ કાવ્ય છે જ. પ્રત્યેક પઠને એ આસ્વાદી શકાય છે, એનું શું કારણ? કારણ ન જડે તો પણ આસ્વાદી તો શકાય જ છે. છતાં કારણ શોધવા મન ઉત્સુક રહે છે દર પઠને નવુ ને નવુ તાત્કાલિક કારણ જડે છે છતાં સંતોષ થતો નથી પ્રિયાનું સૌન્દર્ય કેમ ગમે છે? કોઈક સમયે લાગે છે કે એની આંખોને લીધે, કોઈક બીજા સમયે લાગે છે કે એના નાકને કારણે, કોઈ ત્રીજા સમયે લાગે છે કે તેના હોઠને કારણે—અને એમ દર વખતે નવુ નવું કારણ કલ્પતા જવાય છે. 'સાગર અને

[illegible] 'ને મેં' જ્યારે કમાવ્યાં આસ્વાદ્યું ત્યારે મને જે કારણો લાગ્યાં, અને જેનાથી કાવ્ય અર્પિતનો, તૃપ્તિનો મને જાણે આનંદ થયો (દેખીતી રીતે હવે પછી નવી રીતે પણ એ આસ્વાદ થઈ શકે) એનું વર્ણન આસ્વાદરૂપે કરી શકાય.

કાવ્યનું રટણ કરતાં કરતાં એકાએક 'કામિની કોકિલા કેલીકૂજન કરે' પંક્તિ પાસે ઝબકારો થયો. વિચાર આવ્યો કે મજાની ચાંદની છે, 'યામિની વ્યોમસરમાંહી' સરે છે એટલે અગિયાર–બાર પછી જામેલી શાંત ચાંદની રાતનું વર્ણન છે. આટલી રાતે કોકિલાનું કૂજન અને તેય કેલીકૂજન સાગરકિનારે કયાંથી ? તદ્દન સાગરકિનારે આમ્રવૃક્ષો (કે બાવળનાં વૃક્ષો) અને કોકિલાનો વસવાટ વિશે સાંભળ્યું નથી. ને 'કેલીકૂજન' તો નજીક હોઈએ તો જ સંભળાય. આ દષ્ટિએ માત્ર સ્થૂળ પ્રકૃતિવર્ણનનું આ કાવ્ય નથી.

કોઈ કહી શકે કે કવિ જે દરિયાકિનારે ઊભા છે ત્યાં કોકિલોનો વસવાટ હશે. કવિનો કાવ્યમાં વર્ણવાયેલો દરિયાકિનારો કોકિલાના વસવાટવાળો છે અને તેથી જ 'કોકિલાનું કેલીકૂજન' થઈ શક્યું છે એમ સમજાય છે.

કોકિલાનું આ કૂજન સામાન્ય પ્રકારનું નથી, કેલીકૂજન છે. કેલી એટલે કામક્રીડા–કામક્રીડા સમયે જે કૂજન થાય તે. કામક્રીડા સમયે જે મો ખોલ્યા સિવાયના અવાજ, ઉચ્ચારાતા ન હોય તેવા ધ્વનિઓ થાય છે તેને પણ કૂજન કહે છે. આપણે શોધેલા અર્થોની પુષ્ટિ કરે છે કોકિલાનું વિશેષણ કામિની. એટલે જે અત્યંત કામુક છે, કામાતુર છે તે સ્ત્રી. એ કામુક કોકિલાને, જેને માટે આતુર હતી તે પળ મળી છે અને એ પળ મળતાં જે કૂજન કરે છે તે કેલીકૂજન.

કવિ કાન્ત ભલે ખ્રિસ્તીધર્મના અનુયાયી થયા હોય, પરંતુ ભારતીય પરંપરામાં જન્મ્યા ને ઊછર્યા છે. એમની રગેરગમાં ભારતીય સંસ્કૃતિ વહે છે. આ કાવ્યમાંની પંક્તિઓ ગુજરાતી ભાષાની છે પણ લગભગ એકેએક શબ્દ સંસ્કૃત ભાષાનો છે. જાણીતું છે કે દરેક શબ્દને પોતાનો વારસો હોય છે. શબ્દને જ નહીં, શબ્દોની મેળવણી ગોઠવણી સુદ્ધાંને પોતાનો વારસો હોય છે. સંસ્કૃત ભાષા ભારતીય સંસ્કૃતિનો વારસો લઈને આવે છે. આ કાવ્યમાં વપરાયેલા સંસ્કૃત શબ્દો અને તે શબ્દોનાં સંસ્કૃત વિશેષણોના અર્થોને ઉકેલતાં ભારતીય સંસ્કૃતિના વારસામાંથી મળેલી અને કવિએ આ કાવ્યમાં પ્રયોજેલી પ્રતીકયોજના અને કલ્પનશ્રેણી સ્પષ્ટ થાય છે.

'કેલીકૂજન' પછી અગત્યના શબ્દો છે જલ, જલધિજલદલ, સાગર, મહારાજ અને ચન્દ્ર. જલનો મૂળ સંસ્કૃત સંદર્ભ છે જડત્વ, સ્થિરત્વ, frigidity. કવિને વ્યક્તિત્વની જડતા, સ્થિરતા, frigidity અપેક્ષિત છે. એ સ્થિરતા ઉપર ચન્દ્રનો–કૃપાનો ઉદય થાય

... તેય મહારાજની કૃપાનો. 'મહારાજ'ની કૃપા, જેને માટે આ કવિની આત્મા ... હતો તે મહારાજની કૃપાનો ઉદય જોઈને હૃદયમાં હર્ષ 'માચે' નહીં જામે. મહારાજ એટલે માત્ર ઈશ્વર Lord નહીં પરંતુ હૃદયરાજ ઈશ્વર. ભારતીય સંસ્કૃતિનો કવિ ઈશ્વરને–પરમાત્માને સનાતન પ્રીતમ તરીકે ઝંખતો રહ્યો છે. ઋગ્વેદથી માંડીને આ જ સુધી. એ પરમાત્મા પ્રીતમની કૃપાનો જડ વ્યક્તિત્વ ઉપર ઉદય થતાં એમાં નવું જીવન, નવો પ્રાણ, નવું ચેતન સંચરતું જોઈને હૃદયમાં હર્ષ 'જામે' છે. આપણે અહીં સંચરતું શબ્દ સાભિપ્રાય વાપર્યો છે ધીમે ધીમે, આસ્તે આસ્તે થતી ક્રિયાથી જે આનંદ વ્યાપે છે, અસ્તિત્વના કણેકણમાં જે હર્ષ ઘનીભૂત થઈને એકરસ થવા માંડે છે એ સૂચવવા 'જામે' ક્રિયાપદ વપરાયું છે.

બીજા સપ્તકની શરૂઆતમાં વપરાયેલો પ્રયોગ 'જલધિજલદલ'—પહેલા સપ્તકની શરૂઆતમા વપરાયેલા 'જલ'ની સાથે સબંધિત છે. હવે એ જડ વ્યક્તિત્વ, જડત્વના ધિ એટલે કે સમૂહના જે બીડાયેલા દલ એટલે પાંદડા છે તે ચાંદનીથી–મહારાજની કૃપાના ચંદ્રોદયથી ખીલવા માડ્યા છે. એક ભવ્ય કલ્પના અહીં આકાર લે છે. ચાંદનીનો સ્પર્શ થતા જન્મતા ભરતીના મોજાં તે જાણે ઉઘડતા જલદલ-જડત્વની પાખડીઓ છે. વિકસતુ જડ વ્યક્તિત્વ જાણે કે સહસ્રદલકમલ બની રહે છે. જલધિજલ દલ તો સહસ્રથીય વધુ અનંતદલકમલનું ચિત્ર આંકે છે ભારતીય યોગીઓએ આવા સહસ્રદલ કમલના ખીલવાની કલ્પના કરી છે મધુબિંદુ-પરમાત્મા પ્રીતમની કલ્પનાનું મધુબિંદુ વરસવાનું શરૂ થતા કુંડલિની પાસેનું સહસ્રદલકમલ ખૂલે છે અને એકાત્મતા—સંપૂર્ણ એકાત્મની સમાધિનો અમૃતયોગ થતાં બ્રહ્મનો આનંદ, વ્યક્તિત્વ સમષ્ટિમાં ભળી ગયાનો આનંદ અનુભવાય છે.

આ અર્થઘટનને એ પછીની ત્રીજી પંક્તિમા આવતો 'સાગર' શબ્દ પુષ્ટિ આપે છે. હવે એ વ્યક્તિત્વ-જલધિ જડત્વના સમૂહ નથી રહ્યું પણ વિકસિત પાંદડીઓવાળુ–એની– આનંદ-ભરતીનુ એક એક મોજુ જેની એક પાખડી છે તેવુ અનંતદલ કમલ, ભવ્યતાનું પ્રતીક સાગર બની રહ્યુ છ

કવિતાની શરૂઆત થાય છે જલ ઉપર થતા ચંદ્રના ઉદયથી અને નિજગગનમા ઉત્કર્ષ પામતી 'વિમલ પરિમલ ગહન'થા—માત્ર નિજી વ્યક્તિત્વથી, કવિતાના અંત સુધીમાં એ વ્યક્તિત્વનો સમષ્ટિ સાથેનો-પ્રભુ સાથેનો યોગ સમાધિરૂપ પામતાં આ સારી સૃષ્ટિ એક તરલ તરણીરૂપે-તારનાર અને તારનારરૂપે અનુભવાય છે. વ્યક્તિત્વ હવે સમષ્ટિમાં એકરૂપ થઈ ગયું છે. કોઈ તારનારની શોધમા હતો એ આત્મા સમષ્ટિરૂપ પામતાં પોતે જ 'તરલ-તરણી'રૂપ બની જાય છે અને તરણી સમુલ્લાસ ધરતી, આનંદપ્રવાહમાં સરળતાથી તરવાનું શરૂ કરે છે. કૃતાર્થતાને પામે છે.

આપણા આ અર્થઘટનને ઉકેલવા માટેની પ્રથમ કૂંચી છે સૌથી વધુ ધ્યાન ખેંચતાં વિશેષણો. લગભગ પ્રત્યેક શબ્દ વિશેષણ સાથે આવે છે. ક્યારેક તો એક વિશેષણ ઓછું કે અપૂરતું લાગતાં કવિ શબ્દની પાછળ પણ વિશેષણ લગાડે છે. પ્રભુના કૃપાપ્રસાદનો ચંદ્ર જડ વ્યક્તિત્વ ઉપર ઉદય પામ્યો—હૃદયમાં હર્ષ જન્મ્યો અને આખું વ્યક્તિત્વ—નિજ ગગન, કોઈ અલૌકિક પરિમલથી રસાવા માંડ્યું. ગગનનો અર્થ વાતાવરણ—અસ્તિત્વ એવો પણ થાય છે એ અહીં સૂચક છે. આ પરિમલ ક્યાંની છે? સ્નેહથી ઘન, વાત્સલ્યથી પૂર્ણ એવા કુસુમવનની એ પરિમલ હોવાથી તે વિમલ છે. વિમલ એટલે પવિત્ર નિર્મળ. વળી એ ગહન છે. પરિમલ માણસને મત્ત કરે એવી હોય, અદ્ભુત હોય એમ તો સાંભળ્યું છે પણ આ તો વિમલ અને ગહન છે. આ બંને વિશેષણો એ પરિમલની દિવ્યતા વિશે, અલૌકિકતા વિશે, ઈશ્વરીપણા વિશે કોઈ શંકા રહેવા દેતાં નથી. ઉપરાંત એ પરિમલ ફેલાતી નથી. નિજ ગગનમાં એટલે કે પોતાના અસ્તિત્વમાં એ ઉત્કર્ષ પામે છે એવો અનુભવ થાય છે. ઉત્ એટલે ઊંચે, ઊર્ધ્વ ભાગમાં. કર્ષ એટલે ખેંચાવું. એ 'વિમલ પરિમલ ગહન' વ્યક્તિના અસ્તિત્વમાં ઉપરને ઉપર ધીમે ધીમે ખેંચાય છે શ્વાસમાં જાણે કે એ પરિમલ ખેંચાતી હોય અને અસ્તિત્વના અણુએ અણુમાં એ વ્યાપી જતી હોય એવો અનુભવ છે એની પ્રતીતિ આ શબ્દોમાં થાય છે વળી આ પરિમલ છે, સામાન્ય સૌરભ નથી, પરિમલ એટલે પુષ્પના હાર્દમાંથી, ઊંડામાં ઊંડા મહત્ત્વના કેન્દ્રીય ભાગમાંથી નીકળતી સુગંધ છે. કૃપા કુસુમની, કુસુમની નહીં કુસુમવનની આ પરિમલનો ઉત્કર્ષ કાલના સર્વ સંતાપોનું શમન કરનાર હોય અને શમ વ્યક્તિત્વને સમ ઉપર લઈ જનાર હોય એમાં શી નવાઈ!

દુર્નિવાર એવા કાલના સર્વ સંતાપોનું શમન થાય છે 'સર્વ સંતાપ' એ પદનો અર્થ સમજવા મથીએ. સર્વ એટલે આધિ, વ્યાધિ, અને ઉપાધિ ત્રણેયથી થતો. એ ત્રણેનું સૂચન 'સંતાપ' શબ્દથી પણ થાય છે. કવિ 'સર્વદુઃખો'ની વાત નથી કરતો. પરંતુ આ જગતના સૌ પ્રાણીઓને પીડનાર, સંતપ્ત કરનાર, જેના તાપથી સૌ વ્યાકુળ છે એ સંતાપની વાત કરે છે. એ સર્વ સંતાપોનું શમન થતાં હવે નેત્રની સામે માત્ર રહે છે 'નવલ રસ ધવલ તવ'. પ્રભુને સંબોધન છે માટે તવ તવ એટલે તારી. પ્રભુનો જે કૃપાપ્રસાદ પ્રાપ્ત થયો છે તેને 'નવલ રસ ધવલ' ગણ્યો છે. એ ચાંદનીરૂપે આવ્યો છે માટે 'ધવલ રસ' છે એ તો ખરું જ પરંતુ ધવલ એટલે ધોળો, શ્વેત ઉપરાંત પવિત્ર દિવ્ય ચમકારા મારતો અને એ રસ નવો છે આ રીતે એનો ઉદય જીવનમાં પ્રથમ વાર થયો છે માટે એ નવલ છે સૌથી વધુ અગત્યની બાબત એ છે કે એ રસ છે. 'रसो वै सः' ભારતીય સંસ્કૃતિનો આ કવિ કૃપાપ્રસાદ માટે 'રસ' શબ્દ વાપરે છે એ સૂચવે છે કે એનાથી હવે આખું અસ્તિત્વ—વ્યક્તિત્વનો અણુએ અણુ રસાઈ ગયો છે કોઈ પ્રશ્ન કરી શકે કે તો પછી કવિએ 'નવલ રસ ધવલ તવ અંગ આગે' એમ ન વાપરતાં 'નેત્ર સામે' એવો પ્રયોગ કેમ કર્યો છે? શંકા વાજબી છે. અહીં આગળની ને પાછળની પંક્તિમાં અંતે આવતા 'શામે' શબ્દ સાથે પ્રાસ મેળવવા જ

'સામે' પ્રયોગ નથી થયો. 'નેત્ર સામે'નો અર્થ એમ છે કે નિ-નય એમ જે દોરનાર છે [illegible] છે એવી આંખોની સામે, જીવનને દોરનાર, જીવનને સામે પાર લઈ જનાર [illegible] પ્રાપ્ત થયો છે. અત્યાર સુધી નેત્ર સામે-જીવનને દોરનારા પરિબળ તરીકે 'સંતાપ' હતો. હવે એ 'કાલના સર્વ સંતાપ' રૂપ મૃત્યુ-જડત્વને સ્થાને ચેતન પ્રાણ, જીવનના સાક્ષાત્કાર રૂપે 'નવલરસ' છે.

'નવલરસ' એ ખ્રિસ્તીધર્મના અંગિકાર પછીની નવી શ્રદ્ધાનું સૂચન કરે છે અને આ કાવ્યમા વપરાયેલાં પ્રભુ માટેનાં સંબોધનો તેમના ઉપર ખ્રિસ્તીધર્મના પ્રભાવને સ્પષ્ટ કરે છે છતા કવિ ખ્રિસ્તી ધર્મને કારણે પશ્ચિમની સંસ્કૃતિના પ્રભાવ નીચે જરાય આવ્યા નથી તે આ કાવ્યના પ્રત્યેક શબ્દમાથી પ્રતીત થાય છે. જો કે "પિતા" એવું ચાર વખત થતું સંબોધન ખ્રિસ્તીધર્મની પરંપરાને કારણે છે અન્યથા ત્યાં પ્રભુ, પ્રભો કે કદાચ પ્રિયે સંબોધન હોત એમાં શંકા નથી.

આ સંબોધન છતાં પરમાત્મા-આત્માના પરમયોગનુ, આધ્યાત્મિક કેલીનું કૃતાર્થ કરી દેતી સમાધિનું આ કાવ્ય છે એવા અર્થઘટનને આંચ આવતી નથી ખ્રિસ્તી પરંપરા જેના લોહીમાં છે એવો કવિ સામાન્ય રીતે ઈશ્વર સાથે સીધો સંબંધ બાંધીને સીધું સંબોધન કરતો નથી એ ઈસુ દ્વારા ઈશ્વરને પામવા મથે છે. અહીં એમ નથી વળી જે જગ્યાએ, જે સાગર કિનારે આ અનુભવ થયાનું કવિ નોધે છે ત્યાનું શિવમંદિર અને સમગ્ર વાતાવરણ સંપૂર્ણ ભારતીય છે. આ કાવ્યની રચના સમયના કાન્તના અન્ય પત્રો અને લખાણો પણ સંદર્ભસામગ્રી તરીકે આપણા અર્થઘટનને પુષ્ટિરૂપ થઈ શકે પણ અહીં આપણે ભાષાની જ મદદ લઈશું.

ભાષાએ બીજા સપ્તકની શરૂઆતમા જે કલ્પન મૂર્તિમંત કર્યું છે તે સ્પષ્ટ છે. 'યામિની' શબ્દ રાત્રિ ઉપરાંત અંધકારથી પૂર્ણ એવો અર્થ વ્યક્ત કરે છે. જે વ્યક્તિત્વ જડ હતું, સંતપ્ત હતુ, મૃત્યુથી ગ્રસિત હતું. અંધકારપૂર્ણ હતું તેના ઉપર ચંદ્રનો ઉદય થયો છે. ચંદ્રને યામિનીરમણ કહયો છે. અંધકારને કારણે જે આભાસ થતા હતા અને તેને કારણે અસ્પષ્ટતા અને દ્વૈત હતું તે ચાદનીરૂપ કૃપાપ્રસાદથી એક રસ થઈ જતાં અદ્વૈતરૂપે પ્રકાશ્યું વ્યક્તિ અને સમષ્ટિનુ દ્વૈત ચાલ્યું ગયું. એ કૃપાચાંદનીથી સંકુચિત વ્યક્તિત્વની પ્રત્યેક પાંખડી (જલધિજલદલ) ખીલી ઊઠી છે ને એના ઉપર દામિની દમકતી. 'ચાંદની ચમકતી' કહેવાને બદલે સૂત્રરૂપ, દામનરૂપ, તંતુઓયુક્ત ચાંદની દમકે છે, આખી સૃષ્ટિને પોતાનારૂપ (દમકવું એટલે પોતાના રૂપ કરી દેવુ) કરી દે છે જાણે કે અનંતદલ કમલ ઉપર પથરાયેલા ચંદ્રકિરણો પ્રત્યેક મોજા સાથે, જે દરેક મોજું સાગરની ઊઘડતી પાંખડી છે, ગૂંથાઈ જઈને અન્યોન્યમાં ઓતપ્રોત થઈને એકરૂપ બન્યો છે. જડ વ્યક્તિત્વ અને ચેતન, આત્મા અને પરમાત્મા એકરૂપ બની ગયાં છે. અને એટલે જ એ આધ્યાત્મિક રતિનો અનુભવ આત્માને, કામિની કોકિલાને કેલી કૂજનનો કરાવનારો બન્યો છે. પછીથી

તો સાગર બની ચૂકેલા એ વ્યક્તિત્વમાં આનંદની ભવ્ય ભરતીનો અનુભવ થાય છે. પછી વ્યક્તિ જ નહીં, વ્યક્તિત્વ જેનો એક અંશ બની ચૂક્યું છે તે સારી સૃષ્ટિ સમુલ્લાસે ધરતી, તરલ તરણી સમી આનંદરસમાં સરલ રીતે સરે છે. એટલે આ દૃષ્ટિએ વ્યક્તિની સમષ્ટિ સાથેની, આત્માની પરમાત્મા સાથેની, સ્થિર જડત્વની ઝુલત સાથેની પરમ સમાધિનું ભારતીય સંસ્કૃતિએ કલ્પેલી આધ્યાત્મિક રતિનું આ કાવ્ય બની રહે છે.

રતિક્રીડાની શરૂઆત પ્રથમ સપ્તક અને તેની પરાકાષ્ઠા બીજા સપ્તકમાં વર્ણવાઈ છે. ભાષા જે ગતિથી આવે છે તેને આધારે આમ કહી શકાય. પ્રથમ સપ્તકમાં ભાષા ધીમે ધીમે ચાલે છે. યમકનો પ્રમાણમાં ઓછો ઉપયોગ છે જ્યારે બીજા સપ્તકમાં યમકનો જે ઉપયોગ છે તે ભાષાની ગતિશીલતાનો, અનુભવની ગતિશીલતાનો બળવાન અનુભવ કરાવે છે. પ્રથમ સપ્તકમાં આવતા નવ જોડાક્ષરો (જેમાંના મોટા ભાગના ભિન્ન ભિન્ન વર્ગના વ્યંજનો ભેગા થયા હોય તેવા છે. દા.ત. ઉત્કર્ષમાં ' ત ' દંત્ય અને ' ક ' કંઠ્ય છે જેથી બોલતાં ઠોકર વાગતી હોય તેમ લાગે અને તેથી ભાષાની ગતિ ધીમી પડે.) અને બીજા સપ્તકમાં આવતા છ જોડાક્ષરો (જેમાના મોટા ભાગના એક જ વર્ગનાંવ્યંજનો છે. દા.ત. ઉલ્લાસ—કે સૃષ્ટિમાં લ્લ અને ષ્ટ એક જ વર્ગનાં વ્યંજનો છે, વ્યોમ અને ભવ્યમાંનો વ્ય જોડાક્ષર છે પણ ઠોકરાવે તેવો નથી. આ જોડાક્ષરો ગતિને બાધક થવાને બદલે ગતિને આગળ લઈ જતો ટેકો આપે તેવા છે) પણ ભાષાની ગતિશીલતાની વાતને સમર્થન આપે છે.

સૌથી ઉપયોગી બાબત છે ક્રિયાપદોના ઉપયોગની. પ્રથમ સપ્તકમાં ત્રણ ક્રિયાપદો છે. જામે, પામે અને શામે એ ક્રિયાપદો હકીકતનો નિર્દેશ કરનારાં (Statementive કે indicative) છે. બીજા સપ્તકમાં જે છ ક્રિયાપદો છે એમાનાં પાંચ ચાલુ ક્રિયાનો નિર્દેશ કરે છે. પ્રથમ સપ્તકમા ક્રિયાનુ વર્ણન કરવા ત્રણ ક્રિયાપદો પૂરતાં છે પરંતુ બીજા સપ્તકમાં ક્રિયાની પરાકાષ્ઠા છ ક્રિયાપદો દ્વારા વર્ણવાઈ છે વળી એ ચાલુ ક્રિયાનું, ક્રિયા હજુ પૂર્ણ નથી થઈ પણ એકાકાર થવાની ક્રિયાનુ સતતપણું ચાલુ છે તેમ દર્શાવે છે. દમકતી, સરતી, ભાસતી, ધરતી, અને તરતી એ પાંચ ક્રિયાપદોમાં વપરાયેલા ધ્વનિઓ પણ એ ક્રિયાની ગતિશીલતા દર્શાવે છે. એમ પણ કહી શકાય કે પ્રથમ સપ્તકમાં વપરાયેલા ધ્વનિઓ પોતે જ (નોંધો, સ્પર્શ વ્યંજનોનું પ્રમાણ વધુ છે) ઓછા ગતિશીલ છે જ્યારે બીજા સપ્તકમાં વપરાયેલા સ્પર્શ નહીં તેવા વ્યંજનો ભાષાને ગતિ આપે છે. ઉચ્ચારણની પ્રવાહિતા બીજા સપ્તકમાં છે

છેલ્લી વાત છે ઝૂલણા છંદની. નરસિંહ મહેતાથી માંડીને આધ્યાત્મિક અનુભવને મૂર્ત કરવા આ છંદ ઉપયોગી થયો છે. અનુભૂતિનો પોતાનો લય ઝૂલણા થઈને આવ્યો છે. આતુર અને અધિર આત્માને મળેલા જીવન-સપ્તકના સંગીતના ' સા 'નું ધ્રુવપદ

[illegible] બન્યું છે. પ્રથમ સપ્તક કરતાં બીજા સપ્તકમાં 'સ'ના વપરાશની વિપુલતા નોંધવા જેવી છે. 'સૃષ્ટિ સારી સમુલ્લાસ' ધરે છે કારણ કે 'સા'ની પ્રાપ્તિ થઈ ચૂકી છે.

'સા'ની પ્રાપ્તિની વાતને મૂર્ત કરતું કાવ્ય હોવાથી કાન્તનાં સૌ કાવ્યોમાં આ ઊગારૂપ કાવ્ય બન્યું છે અને ક્લાસિકલ કવિ કાન્તનું ક્લાસિકલપણું, ભારતીય સંસ્કૃતિના વારસાને લઈને આવતું ક્લાસિકલપણું, આ ક્લાસિક કાવ્યમાં અનુભવાય છે.

"GUJARATI NUMBER WORDS AND PROBLEMS OF ACQUISION OF NUMERAL SYSTEM"

DR. ARVIND BHANDARI

School of Languages
Gujarat University
Ahmedabad-380 009.

0. The first standard curriculum in schools includes two main subjects : (*i*) Language (*ii*) arithmatic. A child enters the school at the age of six, mostly after acquiring his mother-tongue Whatever he learns in primary school under language section is to transform of verbal language system into writing system. Whereas learning arithmetic is to learn an altogether new system He has to acquire values of numbers, to name them and then to transform them into numeral system He acquires the concepts of numbers and communicates through linguistic as well as mathematical symbolic system Language is very strong and the only instrument child possesses to acquire other systems. Mathematics is also learned and taught with the help of language system.

0.1. When language is used as an instrument to acquire any other system the problems it poses is of different nature The problem is of transparency of the instrument i.e language. Any system acquired through another system requires utmost transparency on the part of the later. If the medium is not transparent it will not give clear picture of the system it represents It is like a spectacle, if not transparent gives unclear perception of objects. Gujarati language is medium of instructions in school. An effort of examining transparency of Gujarati number-words is made in this paper. The complexity of language hampers its acquisition as well as reduces its transparency to acquire other systems. Gujarati is studied for years and we have many good descriptions of its structure. Inspite of development of theories of language analysis we have no works on use of language as an instrument to acquire other systems. To make an instrument adaptable presupposes scientific study of the instrument. I

have tried to explore the complexity of Gujarati number-words and also made few suggestions towards their reformation.

1.0. Acquisition of concepts of Number

Before the child starts learning numbers it must possess the ability to identify different objects and to separate one type from another. We can call it the *skill of classification*[a]. Among various objects child must be able to point out individual objects and to group them into classes on the basis of similarity He should be taught to manipulate them and to understand the relationship between different sets. Because number value is attached to the sets of objects. This can be tested with the help of actual objects or by pictures. The next step is to match one to one and group to group. Which group has less and which one has more objects can be understood relatively.

1·2. Once the child learns to recognize different sets it can be taught to name them The number is abstract[b]. Only words and numerals represent them The abstraction of number values is acquired through following steps[c]. Concrete——→pictures——→semi-concrete——→abstract. The semi-concrete objects or graphic symbols like circles, small bars etc.

Many times children are exposed directly to verbal and graphic symbols Teachers and also parents teach them rote counting of numerals whithout child's being aware of values and usage. Child may recite 1 to 10 or to 100 numerals just as a brāhmin-boy recites Shlokas or Mantras. But this rote counting becomes ritual, many a times ability to recite them efficiently is considered as a parameter of child's knowledge. It does not indicate, however, clear understanding on the part of the child.[d]

1·2 A system is required for communication Even small children of 2-3 years does counting on a very crude level, If given a pack of biscuits to distribute the child finds out the relationship between number (set) of of biscuits and number (set) of persons among whom they are to be distributed. The primitive man must have counted and measured objects of his surrounding[e] But to communicate the concepts of quantity a system is required.

2. Teaching numerals through verbal symbols

As already seen the concepts of numbers are given names which are verbal symbols. Once the associating of verbal symbols to number concepts is acquired by the children, numerals (mathematical signs) are introduced by associating them to verbal symbols.[1] This process can be shown by following diagram.

CONCRETE/SEMI-CONCRETE OBJECTS

()

↓

Concept of Number

(As a set of objects)

↓

/āṭh/–linguistic symbol

↓ (through association with concepts).

'૮' – NUMERAL

(through association with linguistic symbol),

As language is used to learn and teach the numerals it should be studied in view of its transparency. No language can be completely transparent on account of arbitrariness of linguistic as well as mathematical symbols.

2·1 Gujarati number-words have developed primarily from Sanskrit via Prakrit, Apabhramsh. However, it has many dialectal as well as borrowed features. They were also processed through overall sound change of the language. On account of this much of its transparency is reduced. However, barring some comments the historical aspect of these words is ignored. The morphemes are classified and their constituent arrangement is examined keeping in view the number value at one end and numerals on the other.

3.0 Numeral System

Before going towards actual classification it would be ideal to have an idea about the system the number-words represent. There are different systems connected with number values. The system we follow is Ten-unit-system. There ore other system of counting like Five-unit, Twelve-unit-systems. In ten-unit-system any numeral stands for unit value or in multiples of ten.

3.1. We have ten numerals – ૧, ૨, ૩, ૪, ૫, ૬, ૭, ૮, ૯ and ૦ – They enter into various arrangements – ૧૨, ૧૫, ૨૫, ૨૮, ૯૨, ૫૬, ૧૯, ૨૦, ૦૧, ૦૪ etc. The number-words selected for this paper are ninty-nine connected with 99 arrangements of the above primary numerals. Each numeral carries either unit value or ten value. The value is shown by place of numeral The sign '0' has no value. It shows empty place; but it helps to attach value to the adjoining numeral The 99 arrangements of numerals are based on following principles :

(1) Each numeral can occupy the unit place (when the decimal place is vacant)	$= 1 \times 9 = 09$
(2) Each numeral can occupy the decimal place (when the unit place is vacant)	$= 1 \times 9 = 09$
(2) Each numeral can occupy both places with all other numerals	$= 9 \times 9 = 81$
Total arrangements	= 99

3.2 The linguistic system has nine morphemes connected to primary numerals. The value is attached by a special morpheme. The 9 primary morphemes have number value (just like other linguistic morphemes like nouns and verbs carry lexical meaning), whereas the operative morpheme has system value (just as suffixes carry grammatical value). An example will be suffice to exibit the two systems

* Number	linguistic form	Numeral
23	/ tre-v-is /	૨ / ૩
		decimal place / unitary place

* The value is given in Roman numerals.

The morpheme /tre/ stands for '3' and in numeral it is shown by '૩', the morpheme /-v-/ stands for no. 2 and is shown by numeral '૨'. The /-is/ morpheme attaches desimal value to /-v/. In case of numerals this value is shown by placement of the appropriate numeral on left side. The deep structure of both the word /trevis/ and the numeral arrangement '૨૩' would be

Three units and two tens
or → Deep structure
two tens and three units

When this deep structure realizes in linguistic system, here Gujarati, it has three morphemes, two number-morphemes / tre /, / /-v- / and / -is / as operative morpheme When realizes in numerals we come across two numerals and two places. This seems quite simple and transparent. But the complexity is increased on account of number of allomorphs of each morpheme. They hamper the aquisition of the system they represent I have tried to classify the allomorphs of 9 morphemes and 1 operative morpheme. The syntactic conditions of these allomorphs are clear but phonetic conditions are difficult to arrive at The change of vowel is frequent but consonent change is unusual.

3.3 The table no. 1 shows all the allomorphs connceted with primary numerals 1 to 8 and their arrangements. The allomorphs of no. 9 morpheme are treated separately since their arrangement does not fit in the general structure. The vertical and horizontal readings of numerals and words facilitate the classification. It also shows the methods with which allomorphs are arrived at. The table 2 shows actual isolation of allomarphs,

Table 1 }
Table 2 } on separate sheets

TABLE 1

Numeral arrangements and number words

૧ /ek/	૦૨ /be/	૦૩ /tran/	૦૪ /čār/	૦૫ pā̃č/	૦૬ /čha/	૦૭ /sāt/	૦૮ /ā̃ṭh/
૧ /agiār/	૧૨ /bār/	૧૩ /ter/	૧૪ /čaud/	૧૫ /pandar/	૧૬ /sol/	૧૭ /sattar/	૧૮ /aḍhār/
૧ /ekvıs/	૨૨ /bāvıs/	૨૩ /trevıs/	૨૪ /čovıs/	૨૫ /paččıs/	૨૬ /čhavvıs/	૨૭ /satıāvıs/	૨૮ /athıāvıs/
૧ /ekʼātrıs/	૩૨ /batrıs/	૩૩ /tʰētrıs/	૩૪ /čɔ̃trıs/	૩૫ /pā̃trıs/	૩૬ /čhatrıs/	૩૭ /sāḍátris/	૩૮ /āḍátrıs/
૧ /ektālıs/	૪૨ /betālıs/	૪૩ /tʰētalıs/	૪૪ /čummalıs/	૪૫ /pıstālıs/	૪૬ /čhetālıs/	૪૭ /sudtālıs/	૪૮ /aḍtālıs/
૧ /ekʼāvan/	૫૨ /bāvvan/	૫૩ /trēppan/	૫૪ /čhoPpan/	૫૫ /pančāvvan/	૫૬ /čhappan/	૫૭ /sāttāvan/	૫૮ /aṭṭhāvan/
૧ /eksaṭh/	૬૨ /bāsaṭh/	૬૩ /trēsath/	૬૪ /čɔ̃saṭh/	૬૫ /pā̃saṭh/	૬૬ /čhā̃saṭh/	૬૭ /saḍsaṭh/	૬૮ /aḍsaṭh/
૧ /ıkkotter/	૭૨ /bɔ̃tter/	૭૩ /tʰɔ̃ter/	૭૪ /čummotter/	૭૫ /pančotter/	૭૬ /čhɔ̃ter/	૭૭ /sıtyoter/	૭૮ /ıṭhyotēr/
૧ /ekiāsı/	૮૨ /bı̃āsı/	૮૩ /trıā̄sı/	૮૪ /čorıāsı/	૮૫ /pančıāsı/	૮૬ /čhiāsı/	૮૭ /sıtıāsi/	૮૮ /ıṭhıāsı/
/ekāṇū/	૯૨ /bāṇū/	૯૩ /trāṇū/	૯૪ /čorāṇū/	૯૫ /pančāṇū/	૯૬ /čhaṇṇū/	૯૭ /sattāṇū/	૯૮ /aṭṭhoṇū/
૦ /das/	૨૦ /vıs/	૩૦ /trıs/	૪૦ /čālıs/	૫૦ /paččās/	૬૦ /sāṭh/	૭૦ /sitter/	૮૦ /ẽsi/

TABLE 2

Classification of morphemes and allomorphs

Number Morpheme	*Numeral* T	U	*Allomorphs*	*As in*
One unit		१	/ek-/, /agı-/, ık /	/ekvıs/ /agiār/, /ikkotter/
One ten	१		*/-r/, /ār/, /-d/, /-l/,	/bār/, /agiār/, /cǒud/, Sol/, /sattar/, /
Two unit		२	/be/, /bā-/, /bǒ/, /	/be/, /bāvıs/, /batris/ /bǒtter/
Two ten	२		/-v-/	/tevıs/, /čovıs/
Three unit		३	/taṇ/ te/, /tre/, tʰe-/, /tǒ-/, /tr-/	/traṇ/, ter/, trevıs/, /tʰetālis/, tǒtter/, /trıāsı/
Three ten	३		/tr-/	/trıs/, /pātrıs/
Foure unit		४	/čār/, /čau-/, /čo-/, /čǒ/, /cum-/	/čār/, /čaud/, /čoppan/, /čǒsahh/, /čummotter/
four ten	४		/-tāl-/, /-māl-/, /čāl-/	/betālis/, /čummālıs/, /čālis/
five unit		५	/pāč/, /pan-/ /panč-/, /pā-/, /pıs-/	/pāc-/, /pandar/,, /pančcotter/, /pātrıs/, /pıstǒlıs/
five ten	५		/pač-/ /-vva/, /-ppa/	/pačās/, /bāvvan/, /treppan/
six unit		६	/čha/, /so-/, /čhe-/, /čhā-/ /čhǒ-/, /čh-/	/čha/, /sol/, /čhetālis/, /čhǒtter/, /čhaṇṇū/
six ten	६		/-sa/ /sā-/ or /sāı-/	/čhāsaṭh-/ /sāth/ or /sāıth/

* It is difficult to find out the 'one ten form and it's 'decimal' form.

seven unit	७	/sāt/ /satt/, /sād-/, /suḍ/, /sad-/, /sitt/	/sāt/, /sattar/, /sādatrıs/, sudtālıs/, /sadsath/, /sittiotter/ or /sitter/
seven ten	७	sitt-/, /ott-/	/sitter/, /tŏtter/
eight unit	८	/ăṭh/, /aḍh-/, /aṭh-/, /āḍ-/, /iṭḍ-/, /ıṭh-/	/āṭh/, /aḍhār/, /aṭhiavis/, /āḍàtris/, /aḍtāhs/, /iṭhiotter/ or /iṭhṭhotter/
eight ten	८	/-ĕs/	/ĕsı/, /coriāsı/, /
nine unit	९	/nev-/ /na/,	/nav/, neviāsı/, navvāṅū/
nine ten	९	/-aṇ/ /ne-/	/bāṇū/. /neū//

The different syntactic conditions of the decimal morpheme are as under There are 6 allomorphs and their phonetical alternatives

3 4 1 /-r/ appears when decimal value is attached to numerals '१' and '७' /te-r/, /pand-ar/, /aḍh-ār/, /ekkott-er/, /sittott-er/

The alternative forms /-or/, /ŏr/, /-er/, /-l/ are phonetical variants /b-ār/, /bŏtt-er/, /so-l/

One alternative /-d/ in /ǒcou-d/ seems to had been preserved from Sanskrit /-dǎsa/

3 4 2. /-is/ appears regularly when decimal value is attached to numerals '२', '३' & '४' / v-is, /ǒcov-is/ /tre-is/, /batri-is/, /ǐchatr-is/ /ǐcā/-is /aḍtal-is/

This form has Sanskrit origins i e /-ǐsat/ form found in /vǐsat/, /trǐsat/, /ǐcatvarǐsat/

3 4 3 /-ās/ appears when decimal value is attached to numeral '५'. The direct form /-ās/ if numeral '५' is alone—i e /pacc-ās/. The oblique form is employed if the numeral ५' is with other numerals The oblique form has two variants

(1) /-Vvon/ (2) /-Ppan/

Examples— /ekkā-van/, /tre-Ppan/, /ǐcha-Ppan/

The direct form is originated from Sanskrit :
/-āsat/ as in /gangāsat/.

3 4,4 /-ṭh/ appears when decimal value is attached to numeral '૬', as in /sā-ṭh/ or /sāɪ-ṭh/, /ek-sa-ṭh/, /cɔsa-ṭh/

3 4 5. /-ɪ/ appears when decimal value is attached to numeral '૮' as in /es-ɪ/, /ekkiās-i/, /triās-i/
The 4th and 5th allomorphs have Sanskrit origin /-tɪ/. Two forms /-ṭh/ and /-ɪ/ developed on account of phonetical changes—assimilation and loss of penultimate consonent. This /-ṭh/ developed from Sanskrit /ṣaṣ-ti/>/saṭṭhɪ/>/sa-ṭh/ and /-ɪ/ developed from Sanskrit /aṣa-ti/>/asa-ɪ/>/es-ɪ/

3 4 6 With numeral '૯' appears the form /-ū/ as in /ne-ū/, /bāṇ-ū/ /traṇ ū/

4 0 Derivation from Deep structure

Once the classification is over we can show the relationship between deep structure and surface structure. The deep structure is shown in terms of number values and surface structure by morpheme/numeral arrangement

Deep structure

Two tens and seven units

or

Seven units and two tens

↓

Linguistics realization	Numeral realization
↓ -morpheme insertation	↓ numeral selection
[(/-v-/+/-ɪs/) (/satt-/+/θ/)]	૨ | ૭
↓ -Rearrangement rule	↓
[(/satt-/+/θ/) (/-v-(×/is/)]	attaching place value
↓ -phonetical rules	│
[(/sattiā-/) (/-v-/+/-is/)]	│
↓	↓
/sattiāvis/	૨ | ૭

4.1. The order in which word constituents are spoken—first unit then ten and suffix—is opposite to the numeral form; because we teach to write from left to right. Thus in numerals 'Ten comes first then Unit'. It is advisable to teach children to write numerals from right to left. The further mathematical operations of substraction and addition are carried in that order only.

4.2. The conversion from words to numerals requires understanding of constituent-structure. When the above word /sattiāvis/ was asked to convert into numerals following errors were found; children represented the word as '૭૨' or '૭૨૦'. The reasons behind these errors are as under.

4.2.1. One reason is that the children have not acquired the place of numerals If a numeral written on right side carries unit value (i.e. x^{0}) but if writren on left side it has ten time value (i.e x^{10})

4.2.2. The children have not understood the function of zero The zero helps to ascertain place of adjoining numerals To avoid both type of erros teachers should teach to write numerals in box carrying two columns, from the beginning. With the help of box and columns children will pick up what a place is and what an empty place is. Thus | | ૧ | will represent 'one unit' whereas | ૧ | | will represent 'one ten'.

4.2 3. The children have not understood the reverse arrangement between numerals and morphemes (word constituents). For this either they should be taught to write numerals from right to left or the conversion of word into numeral should be repeated till child becomes habituated.

5.0. Problems — To teach number-words and their conversion into numerals is not easy as far as Gujarati number words are concerned. A child is required to analyse the words, recognize the morphemes and their arrangement. The task of teacher as well as that of children is aggrieveted by complexity caused by allomorphs. Consequently acquisition of numerals is also hampered.

5.1. The allomorphs associated with number 4 are /čar/,/čau-/,/čā/ -/,/čõ/ and /čum-/. All the allomarphs should be acquired and all will be converted into numeral '૪'. Children are found to acquire a morph which introduced first and they make following errors ;

(1) / čārvis/instead of /čovis/; (2) /čār čāris/ instead of /čum nālis/

In fact children try to follow a pattern regularly. These mistakes also point towards the required reformation of the structure.

5·2 As against Gujarati the English number-words are regular in their constituent structure For example see the words representing number '4' and collateral arrangements /for/,/fortin/,/tventifor/,/thurtifor/,/forti/, /fortifor/,/fiftifor/,/sikstifor/

The morphemes can be easily analysed as /for/– stands for number '4

/ ti– / – stands as decimal operator.

/ θ /– is unit operator.

/tve–/ for '2', /thur–/ for '3', /fif–/ for 5 and /siks/ for 6 English number morphemes have less allomorphs hence it is easy to analyse for a child and to acquire them

6 0 **Suggestions**—Everyone will agree on the point that structural regularity makes the task of learning system easy That is why the educationalists and mathematicians should seriously think about the problem of linguistic irregularity of number-word system and should try to reduce it, since at many times it keeps basics of mathematics unclear. A candidate example of irregularity is the morphs connected with number 9 and collateral arrangements Here not only children but elders are found confused See number '19'. It h deep structure of—[A] One ten and nine units' The numeral represents properly | ૧ | ૯ | However the linguistic representation /ogṇis/ is based altogether different deep structure—[B] 'Two tens less one unit' Thi really out of pattern and confusing for childern Further confusion added by school teachers by teaching childern '/das naū/' as deep s cture of /ogṇis/ Gujarati has two words connected to 'A' type struct They are /nevyāsi/ and /navvāṇū/ But the funny part is that when children somehow acquire constructions /ogṇis/, /ogaṇtris/ /ogančāl /ogaṇpačās/ they have to learn /nevyāsi/ and /navvāṇū/ as exceptions

6 1 Many teachers must have felt the need to reform the numb words but unless and until efforts are made on government level reform can not be effected We have made such changes in the past We have adopted the matric system of measurement Mathematics needs explicit communicating medium and if this is achieved by synthetic reforms, I think no one would object

Few suggestions for changes in word-structure and few towards presentation of the system are made in the following paragraphs

6.3. The number of allomorphs connected with morphemes may be reduced, such as /cum / of '4 is very irregular and should be replaced by /car-/ The/ pis-/ form of number 5 is also irregular and should be replaced by /pan a/ The allomorphs of decimal morpheme should be restricted to one for each class Their phonetic variants should be removed

6 2-S The teacher should test whether children analyse the word constituents and their proper arrangements Contrastive arrangements of number would help the children to analyse constituents as well as to understand place value Following are some of the contrastive pairs

१२ ←—→ २१
१४ ←—→ ४१
३२ ←—→ २३

6 2 5 Childern should not be taught numerals always in serial order Unless they acquire place values the rate counting should not be introduced Rote counting of two types be introduced

Type 1 —By keeping decimal numbers constant/ ekvis/, bavis/, trevis/ so on This type is usually adopted

Type 2.—By keeping the unit number constant—/ekvis/, /ekatris/ /ektolis/ so an

References

(*a*) The most basic skill required to obtain skill of number is *classification* If children can not separate one type of object from another they cannot begin to determine how many of each there are

—J A Schickendong

(*b*) The concept of number generally associated with child's first experience with arithmetre, is highly abstract and sophisticated He sees a number of objects but not the number We write a symbol that stands for number, but symbol is not the number

Page 15—D Rappaport

(*c*) In order to help the child discover the important generalizations there should be sufficient manipulative devices that child can use .... The

child should proceed from concrete to abstract. At a certain period in his development the child will discard the concrete devices and substitute semiconcrete devices such as lines or circles.

Page 7 & 8 ibid

(*d*) Although rote counting may help children learn number names in sequential order, this should not be overemphasized The child who recites numbers 1 to 100 may be merely vocalizing this ability to utter sounds is not always a sign that he understands what the numbers mean

Page 17 ibid

(*e*) Some form of mathematics has been used by man from the very beginning of his existing. He learned to counting and to measure But he also had to invent a language to communicate his ideas of quantity to other men

Page 1 Ibid

We live in a world of object time and space. Mathematics provides an agreed upon system for describing these terms of quantity or magnitude.. without such system it would be impossible to talk with others about this aspect of world

Page 161—J A Schickendong

(*f*) Written symbols are simply representation for verbal symbols Young children should first manipulate concrete object and use verbal symbols to represent relationships they discover Children can understand the written symbols only if they understand the verbal symbols for which written symbols stand, moreover, both types of symbol make sense only when children understand the physical relationship that they represent

Page 165 ibid

Books referred

1 'Understanding and teaching elementary school mathematics'—David Rappaport John Wiley & Sons, Inc. New York, London, Sydney—1966

2 'Strategies for teaching young children' J A. Schickendong and others Prentice Hall Inc.—1977

3 'Speech Errors as Linguistic Evidences ed by—Victaria A Fromkin Mouton. The Hague, Paris, 1973

THE SUFIS' RELATIONS WITH THE MUSLIM RULERS OF GUJARAT

A N. QURAISHI

Dept of Persian

It is generally believed that of all the regions of India, Sind was the first province to come into contact with early Islam, but as a matter of fact it was Gujarat which first attracted the attention of Muslim warriors in the reign of the second pious Caliph Umar (634—44 A D.). In 15 A H (636 A D.) Uthman bin Abi'l As as the Governor of Bahrain sent a naval expedition under the able guidance of his brother Hakam bin Ab'il 'Aas, who led an attack of Thana, the Arabicized form of it is Tana. Next year Hakam chose to attack Barwas, the Arabicised form of Broach Though these expeditions were attended with some success they met with the strong disapproval of Umar who was not in favour of such enterprises in distant waters On hearing from the Governor of Bahrayn the news of these perillous undertaking the Caliph thus expressed his resentment, "O brother (member) of the Thaqif (name of an Arab tribe) thou hast put a worm on the wood By Allah I swear that if they had been smitten, I would exact from thy tribe the equivalent " Notwithstanding this disinclination on the part of Umar, he evinced a keen interest in India and asked one of the Arabs who had travelled through some parts of India to describe that country The traveller's reply to the question of the Caliph sums up in a nutshell the general attitude of the Arabs towards India With a grace and terseness which are characteristic of Arab eloquence, the Arab informed Umar, 'the oceans of India were all pearls, its mountains were all jems and its trees were all perfumes" This interest in India was also shared by the third pious caliph Uthman (d 656 A.D) in whose reign Abdullah bin' Amr the Governor of Iraq, deputed one Hakam ibn Jabalah-al abdi to secure information about India for the Caliph When

asked by the Caliph to describe India, Jabalah answered, "The water supply is scanty, the dates are inferior and the robbers are bold. A small army would be lost and a large army would starve" Uthman said to him, "Are you giving me information or reciting poetry"? He replied, "Nay information"

Though for centuries the military conquest of Gujarat remained for the Muslims an impracticable problem, their peaceful penetration as traders and missionaries was allowed to continue by the tolerant princes of Gujarat and the Deccan

Some of the important, cities before the Sultanate where the Sufis had settled, were Cambay, Patan, Broach, Dabhoi etc. It was Cambay where the first missionary of the Bohras, Abdullah from Yemen arrived in 1067 A.D Another notable Bohra missionary was one Muhammed Ali who died in 1137 A D, and whose tomb in Cambay is held in great respect and veneration by the Bohras

Anhilwad Patan, once the capital of the Chalukyas and later on the first capital of the independent Sultans before they transferred their seat of authority to Ahmedabad has always enjoyed, according to Muslim writers, the reputation of being one of the great centres of sufis and saints These sufis and saints imbued with religious zeal, peacefully carried on their missionary activities In these saints Hajji Ahmed, the illustrious ancestor of the Qadiris of Ahmedabad, and Patan, was the first to come to Patan, The word 'Yaluhush—Shams' (the sun rises) signify the date of his arrival i e 454 A. H. and the numerical value of the words 'Ishqullah' (the love of God) gives the date of his death i e. 536 A H 1141–42 A D), Shaikh Ahmed of Delhi generally known as Baba Dihliya and Saiyid Muhammed Brahmin visited Patan in the reign of Sidhraj Jaisingh Another Saint Shaikh Ahmed Arafati (d 645 A H) selected Patan for popularising the sufi cult It was the existence of a considerable element of the spiritual paternity in Patan which led Shaikh Abdul Haq of Delhi to remark, "The region diffuses the smell of love and its desolate places emit the light of blessings and beneditions"

Broach also seems to have attracted the attention of early sufis. A Saint Baba Rayhan, inspired with missionary zeal, is said to have visited

Broach in the tenth century accompanied by his younger brother and forty followers. All of them are believed to have courted marytyrdom.

Petlad claims the tomb of a Muslim Saint Baba Arjan Shah who died in 653/1,236 The tomb contains an Arabic inscription which may be considered as one of the earliest of its kind in the province of Gujarat

Dabhoi which is famous for its antiquities like the Hira Gati, Kalika Mata Temple and the beautiful reservoir is one of those towns of Gujarat which were associated with the early Muslim settler in this province It is said to have contained the tombs of some of the Tabein (those who immediately followed the companions of the Prophet)

The sufi orders which made the influence felt in Gujarat during the Muslim rule were Chistis, Suharwardis, Mughribis, Aydrusis, Naqshbandis and Shattaris. The chishtis were represented by Shikh Husamuddin Multani, a disciple of Nizamuddin Auliya of Delhi, Ruknuddin Maudud, Shaikh Yaqub bin Maulana Khwajagi and others Probably the first representative of the Suharwordis was sharafuddin Mashhadi who lies buried at Broach. Qazi Alauddin Shatibi, Qutb-i Alam of Vatwa and his illustrious desc endants also belong to the same order though it must be said that Qutb-i-Alam had also availed himself of the saints belonging to the Mughribi Chishti and other orders, The charming personality of Shaikh Ahmed Khattu, whose imposing mausoleum is situated at Sarkhej won many adherents to the Maghribi order The Aydrus family belonged to the Hadramut in Yemen. Their first representative to settle in Gujarat was Saiyed Shaikh bin Abdullah who died in 990/1582 83 One of his sons Abdul Qadir, born of an Indian Slave-girl was a prolific writer The Qadiris, Rifais and Naqshbandis also claimed a large number of followers, Muhammed Ghaus of Gwalior introduced the Shattari order in Gujarat and Shah Wajihuddin and his disciples made it popular

As the independent kingdom in Gujarat detached itself from its ancestral roots in northern India, it needed any support it could muster for consolidating its initial tenuous hold over Gujarat, Accordingly, Ahmadshah and his successors actually solicited the support and co-opera tion of any sufi, who because of his popularity with a large number of non elite groups, was thought to be capable of carrying the roots of the Muzaffarid power deeper in public confidence,

The first group of Sufis and Babas to become closely associated with the Muzaffarid court were Ganj-i-Ahmed, Qutb-i-Alam and twelve Babas. A statement corroborating the above remark is found in the histories of Gujarat. Mirat-i-Ahmedi has this to state ;

چون همگی همت والا نهمت سلاطین گجراتیه مصروف بر دین مبین و حمایت بیضه اسلام بود ، خواهش تمام و ابرام مالا کلام اکثر بزرگان و اهل‌الله وعلماء و فضلاء را درکمال احترام طلب داشتند ، برعایت وجه معاش و حسن سلوک تکلیف سکنا در این دیار فرموده نگاه‌داشته و بعضی باستماع اوصاف حمیده و خصائل پسندیده سلاطین مزبور نظر بر هدایت جمهور واردگشته توطن اختیار نمودند ـ

Most of you might be aware that at the time of the foundation ceremony of Ahmedabad, one of the strings was held by Ganj-i-Ahmed.

در وقت بیان اساس شهرپناه احمدآباد یک طناب در دست شیخ احمد کهتو بود

Shaikh Ahmed Khattu was a saint of independent nature He would not be influenced by any one hower high temporal status he occupied. A particular case will illustrate the point :

وقتیکه حضرت مخدوم را مرض آخرین طاری گردید ، سلطان‌محمد برای عیادت بخدمت آمد ، و قاضی عبدالحی بن مولانا منصور را پیش مخدوم آورد گفت ـ حضرت سلامت ! برای چراغ روشن کردن کسی را حکم شود ـ حضرت فرمودند ، این خوردك (یعنی آن‌پسر که متبنّی گرفته بودند و بابا صلاح‌الدین نام نهاده) خرداری چراغ خواهد کرد ـ بعد دیری باز سلطان عرض کرد که امر چراغ عظیم است و فرزند صغیر ، قاضی مردلائق و بزرگ است ـ فرمودند ، خوردك ، صغیر و خورد نیست ـ

This clearly indicates that the Shaikh stuck to his guns and did not budge an inch from the stand he had taken ealier It is recorded in local Persian chronicles that sultan Ahmed held Hazrat Qutb-i-Alam in high esteem He had composed a panegyric in praise of the earstwhile Saint :

از انجا که سلطان طبع شعر داشت ، قصیدهٔ در مدح ایشان انشاء نمود ، بخدمت رسید مثل شعراء ایستاده خواند ، مطلعش این است ـــ

قطب وقتهٔ ما برهان، بس است مارا
برهان او همیشه، چون نامش آشکارا

بعد اتمام عرض کرد که امیدوار صله دعا ام۔ فرمودند که احمدآباد ابدالآباد انشاءالله

His illustrious son H. Shah Alam also weilded considerable influence on the contemporary Muzaffarid Sultans and nobles of Gujarat. Sultans Qutbuddin and Mahmud Begda constantly sought his blessings and benedictions. To perpetuate his memory, his mausoleum and other buildings adjacent to it were created by several nobles. Its reference is found in Mirat-i-Ahmadi.

عمارت و گنبد و چوکیها تاج‌خان نریالی یکی از امراء سلطان محمود بیگڈا بنانمود، به تعمیر مسجد محمدصالح بدخشی مستعد گردیده و هر دو مناره نجابت‌خان بر آن افزوده و بناء رباط دلکشا و خانقاه فرح افزا اول سلطان محمدشهید توفیق یافته و بعد ازان سیف‌خان از اول کلان تر ساخته و موضع باسنه و عیسن‌پور و سارسه وجه اخراجات اعراس وغیره مقرر ساخته۔

Sultan Bahadur Gujarati brought Saiyid Jamal Qadiri, a great sufi saint from the Deccan with great entreaties.

سلطان بهادر گجراتی سیدجمال قادری را از دکهن بغراوان نیازمندی بگجرات آورده

An eminent Shirazi saint Abu Turab and his forbears came to Gujarat at the instance of Muzaffarid sultans.

سید ابوتراب شیرازی حسب خواهش سلاطین گجرات در احمدآباد تشریف آوردند و از طرف اکبربادشاه امیرحاج گردیده و ازانجا نقش قدم مبارك رسول آورده

Shaikh Ali Muttaqui, another famous sufi, well-versed in traditional sciences, entered Ahmedabad during Bahadurshah's reign Like Shaikh Ahmed Khattu, he too was of independent disposition as is obvious from the following anecdote recorded in local Persian chronicles :

شیخ علی متقی کلان در ایام سلطان بهادر در احمدآباد وارد شدند۔ سلطان

برای ملاقات استدعا نموده‌ شیخ قبول نکردند. قاضی عبداللہ که با شیخ رابطہ صحبت داشت، عرض نمود که یکبار التماس سلطان به اجابت مقرون کردد و اگر خواهند بازی کلام نکنند. شیخ گفتند، بعضی منکرات در وضع او از لباس وغیره ظاهر است، چگونه روا باشد که او را بینم و امر به معروف ونہی عن‌المنکر نکنم۔ گفتند ملازمان هرچه دانند بگویند و بکنند۔ چون سلطان بملازمت آمد بنصیحتی که بایست کردند۔ روز دیگر سلطان کرور تنکۂ گجرات فتوح فرستاد۔ آن مبلغ را تمام بقاضی عبداللہ مذکور دادند و گفتند، چون باعث ملاقات و واسطۂ حصول این مبلغ شما بودند به شما تعلق داشته باشد۔

Another sufi who did not accept any royal favour was سید احمد ابن سید جعفر شیرازی It is related about him :—

اگر حکام وقت وظیفه مقرر نمودند، از قبول آن اِبا و امتناع فرمودند۔ هنگامیکه همایون پادشاه بگجرات مسلط گشت، اکثر مشائخ و علماء آن عصر از احمدآباد بجای دیگر انتقال کردند مگرایشان در یک واقعه تا دوازده سال برای جمعه وعیدین هم بر نیامدند و آن واقعه بود که راناسانگا حاکم چیتور احمدنگر را تاخته چندی از بنات سادات را به اسیری برد، به تعلیم سرور ورقص سپرده بود، ازین معنی سید خلوت گزیده، نیت جزم نمودند که تا سلطان گجرات از و انتقام نکشد پا از خلوت بیرون ننهند۔ چون سلطان بهادر چیتور را مفتوح ساخت، ایشان هم دران ساعت فتح از خلوت بیرون آمدند

Contempt for mammon and the virtue of selflessness in Saiyid-Ahmed had such a tremendous effect upon the Sultan that he marched against his foe and defeated him.

Next to fall in line with سیداحمد شیرازی was میان شیخ‌محمد چشتی In his account it is mentioned:

یعنی از مریدان و معتقدان التماس نمودند که اگر اسانید وظائف سلطان اکبرشاه عنایت شود، صورت استخلاص آن کرده شود تا قوت عیال به سهولت میسر آید... فرمودند، فقیران را چه حاجت است که بار منت پادشاهان مجازی بکشند۔ پادشاه حقیقی که رزاق بندگان است، کافی‌ست۔ هرچند مردمان

دراین باب جد وجهد کردند، اما قبول نا کرده، آخرش اسباب مذکوره را
در حوض، خانقاه خود شسته انداختند۔

Yet another bright star in the galaxy to uphold the intrinsic sufi tradition was شیخ یحییٰ چشتی Once it so happended that emperor Jahangir sent Shaikh Nizam, his preceptor, to seek meeting with the sufi. The Chishti sufi uttered these words:

اگر مطلب از ملاقات درویشان دعای ایشان است، فقیر از اینجا دعا خواهد کرد و اگر به اعتبار آنکه اطاعت اولی‌الامر واجب است۔ خواهد آمد۔ اما دعائیکه بخوشئی دل باشد نخواهد شد۔ آخرش خود، بخدمت شیخ آمده ملاقات کرد۔

Not only the male sufi Saints but their women folk too was equally repugnant to meet the men in authority. Khushtarabibi and Khwanza bibi, the maternal aunts of Shaikh Muhammad Chishti refused point blank to meet Jahangir in 1020 when he had gone to Ahmedabad, saying:

ما مستورات گوشه نشینیم، مارا باملاقات پادشاهان چه کار؟

Like the Sultans of Gujarat the Mughul rulers and the nobility which brought the independent Sultanate of Gujarat under their subjugation paid due respects to the sufi-Saints of Gujarat as can be evidenced from some of the references cited above Some more instances are alluded to, to bring home that point. One of the illustrious Bukhari saiyid Saints, viz. Saiyid Jalaluddin Mahi Alam was given the سجادگی استانۂ شاهیه - by emperor Akbar and Saiyid Jalal-Maqsud-i-Alam son of Saiyid Muhammed Maqbul-i-Alam

بمقتضای اطاعت اولی‌الامر منصب شش هزاری و خدمت صدارت برای اشفاع خلق از صاحب قران ثانی شاهجهان قبول فرموده بودند۔

but Saiyid Jafar Badr-i-Alam son of Maqsud-i-Alam, a prolific writer, was of a different disposition. He politely declined the offer of Shah Jahan to appoint him as a 'Sadr'. It is said;

چون بعد مقصود عالم شاهجهان تکلیف صدارت کردند، ایشان إبا نمودند

Similarly, Shaikh Muhammed Nuruddin, a learned divine, to perpetuate whose memory, M Akramuddin entitled Shaikh'ul Islamkhan, the chief Subah of Ahmedabad, constructed the Madrasah-i-Hidayat Bakhsh at a cost of one lac and twenty four thousand rupees, and in whose praise the Urdu poet Wali Gujarati wrote a tract 'Nur'ul Marifat', which Maulana Mahammedhusain Azad mistook to be a sufi tract–did not accept any daily allowance from the emperor.

وطيفة يومية پادشاه بام حود قبول نكرده

but unlike him his son Shaikh Muhammed Salih accepted the village of Mahich (مہیج) as per Muhammedshah's orders

During the period of tumult and turmoil the Chishti's became in different to several unique characteristics developed by their forbears, viz To avoid the court and court affairs

Not to accept grants in land from the court

The Shattari order resembles the Chishti and Qadiri orders in its increasingly close association with the state, especially during the tumultuous period, It was M Ghaus' identification with the Mughuls that forced his flight to Gujarat in the first place When Akbar restored Mughul authority in India, M Ghaus returned from Gujarat to Agra where he renewed his association with the Mughul court, even becoming spiritual guide for Akbar's famous court musician Tansen As for Wajihuddin Alavi although he never coveted state help, he never refused it whenever offered During one of Gujarat's periods of political upheaval he even advised his followers to place their faith and prayers in one of the nobles of the time, I'timadkhan. Reliance on the state reached its culmination for many of the successors and descendants of Shah Wajihuddin, when they began, in the early 17th century, accepting endownents and land grants from the Mughul court

There was another cause of the weakening of genuine sufi teaching

In Gujarat like all parts of the Muslim world, this vibrant tradition terminated with the construction of a great mausoleum over a sufi's grave For it was roughly at this point that the institution of the sufis become replaced by the institution of the ' Dargah As the tomb became a

renowned focal point of popular devotionalism in Gujarat, the successors became too occupied administering the affairs of the Dargah as well as to the vast estates bestowed upon their illustrious ancestors to turn their attention to teaching their doctrine. Taken together, the developments effectively killed any living tradition of sufi orders in Gujarat.

The sufi Khanqahs were located in such close proximity to the seats of political power that sufis could not remain entirely uninfluenced by the court and its conception of the sufi's proper role in the Muslim state.

Lastly some more aspects of the sufi's role are discussed here briefly : they are : Sufi as a warrior (2) Reformer (3) Literati.

(1) All over India we come across the graves of the martyrs who had in the beginning come to propagate the doctrines of Islam with the armies of Mahmud of Ghazna, M. Muizzudin Sam popularly known as Shihabuddin Ghori and other Muslim conquerers. In Gujarat-Anhilwad Patan, Prabhas Patan, Mangrol and several other places bear ample testimony to this fact

(2) The next phase is that of sufi as a Reformer. Innovation in true religion was anathema to him. With all the spiritual might at his command he strove to repel this germ which was eating the very vitals of Islam. Akbar and Mujaddid Alf Sani's case is well known to be referred here.

(3) The third phase is that of a sufi as a Literati i.e. he who wrote books on sufi teachings There is a large number of books written by the sufis of Gujarat in Persian as well as vernacular

(3) Some sufis recorded their experiences and teachings in a body of prose and poetry works directed to either their own disciples or to the non-sufi public. It is this that differentiates them from all other sufis of Gujarat and on account of which they may be termed Literati They are significant for (*a*) their role in the development of Gujarati and Urdu literature (*b*) their formulation and dissemination of sufi doctrine and (*c*) their role in the diffusion of popular Islam in Gujarat.

A REVIEW ARTICLE

BISWANATH BHATTACHARYA
Vidya-Bhavan, Visva-Bharati

The Origin and Development of the Theory of Rasa and Dhvani in Sanskrit Poetics by Dr Tapasvi S Nandi, Gujarat University Theses Publication Series, No 11, Gujarat University, Ahmedabad—9, First Edition, 1973, Pages 1—466, Price Rs 20 00 only

With a good academic record to his credit and being a student of the celebrated Prof Rasiklal C Parikhji, Dr Nandibhai is a young and promising ālaṅkārika of Gujarat University, Ahmedabad For some years he has been contributing numerous research papers and review articles in English and Gujarati mainly on Sanskrit poetics, drama and dramaturgy to the reputed research journals like the Journal of Oriental Research, Baroda, Vidya, Gujarat University, and some Festschritts published in India His articles treat of the different aspects of rasa, dhvani Bharata's Naṭya-śāstra Udbhaṭa s Bhāmaha-vivaraṇa, Dhanañjaya's Daśa rūpaka, Rāmacandra's Nāṭya-darpaṇa Gunaratna's Sāra-dipikā on Mammaṭa-Bhaṭṭa's Kāvya-prakāśa, etc

A prolific writer, Dr Nandi is already an author of some eight books in English and Gujarati Of these some are critical editions of Sanskrit texts with translation and notes in Gujarati

Now, the book under review is Dr Nandi's Ph D thesis accepted by Gujarat University For the facilitation of the treatment this book has has been divided into three parts which comprise sixteen chapters in all A study in Semasiology this work aims at giving a systematic account of the gradual evolution of the concepts of rasa, dhvani and vyañjanā in the Alankāraśāstra In this historical study Bharata's Nāṭya-śāstra gives us the earliest, known codified document of the Science of Drama-

turgy and Poetics even though some rudiments may be traced in the earlier literature. The concept of rasa as deśa-kālādy—anāliṅgita a—dvaita jñāna—padārtha has brought in its trail the decisive theory of vyañjanā-vyāpāra and the term dhavani to mean the śabda, vyañjanā—vyāpāra and artha. The conclusive correlation among the concepts of rasa, vyañjanā and dhvani has to be vindicated against the formidable standpoints of the different systems of Indian philosophy like Pūrva—Mimāṁsā, Nyāya and Sāṁkhya, and the post-Bharata early ālaṅkarikas, and established finally by Ānandavardhana, Abhinavagupta and Rājānaka Mammaṭa—Bhaṭṭa. The philosophy of Sphoṭa of Sanskrit Grammar has inspired the formulation of the doctrine of vyañjanā. The creative contributions of the early poets and dramatists of the ornate Sanskrit literature have also paved the path for the growth and development of the concepts of rasa, vyañjanā and dhvani. But there remained still some anti—vyañjanā ālaṅkārikas like Mukula—Bhaṭṭa, Kuntaka, Dhanañjaya, Dhanika, Mahima—Bhaṭṭa, Bhoja and Siddhicandra.

In this context Dr. Nandi refers to the views of the modern western Scholars like I. A. Richards.

This book is expected to be helpful to the students of our universities.

The serious misprints should have been carefully avoided.

We thank Dr. Nandi for placing before us his laborious researches in the history of the concepts of rasa, vyañjanā and dhvani in the Alaṅkāra-śāstra.

ANOTHER REVIEW ARTICLE

B. BHATTACHARYA

Vidyā-bhavan Viśvabhārti

Mammaṭaś Kāvya [–] prakāśa (I–VI) with the Sāra [–] dīpikā of Guṇaratna [–] gaṇi[n] ed Dr Tapasvi S Nandi, Gujarat University, Ahmedabad-380009, First Edition 1976 i–xi+1–408, Price (not mentioned)

The book under review gives us only Vol. I of a scholarly edition of Guṇaratna—gaṇiś hitherto unpublished commentary, Sāra–dīpikā, on Ullāsas I–VI of Rajānaka Mammaṭaś Kāvya-prakāśa Published for the first time the text of the Sāra-dipikā, as Dr Nandibhai informs us, is based on two manuscripts one each from the Oriental Institute, Baroda, and the Bhandarkar Oriental Research Institute, Poona The first MS is dated Samvat 1742 [= Sāka 1707 = 1685 A D] while the second one bears a relatively later date, Saṃvat, 1890 [= 1833–34 A D] Both the MSS are reported to have been copied from some common source There are some lacunae and many scribal errors in both

Now, the composer of the Sāra-dipikā Guṇaratna gaṇin given the two appellations, << vācaka >> and << vācana - ' cārya >> in the colophons to this commentary, is a Jaina of śri Kharatara-gaccha He gives the name of his guru as Vinayasamudra-gaṇin[1] and that of his parama guru as Jinamāṇikya-sūri

Guṇaratna-gaṇin cites from the rasa–taraṅgiṇi of Bhānudatta (ca 1450–1500 A D)[2] Again, the earliest available MS of the Sāra-dīpikā is as we saw above, dated 1685 A D So Guṇāratna-gaṇin must have lived in the period between 1500 and 1685 A D,

(1) Vinayasammudra gurūṇāṁ pādā [ambhoja–praṇāma-puṇyena/ [V 3[ab] at p 1]

(2 raty ādīnāṁ lakṣaṇani—yathā Rasa taraṅgiṇyām/ [at p 149]

Guṇaratna-gaṇin tells us that he studied the Kāvya-prakāśa with his guru, probably Vinayasamudra-gaṇin, and consulted varied commentaries on this text by his predecessors.[3] His references to the earlier commentaries are mostly anonymous. Dr Nandi has tried his level best to trace these references to their probable sources

Nevertheless Guṇaratna-gaṇin strikes a new path in some cases

Anyway, his commentary is replete with citations from the earlier literature Dr Nandi has essayed to a great extent to identify them in the learned Introduction to the work and the Notes on the commentary printed at the end

Still there are some untraced anonymous references and quotations in the Sāra-dīpikā which can be identified safely We might take up some examples as follows .

(*i*) *Miśrāḥ* parāmṛśateḥ (°mṛṣateḥ—sic) smaraṇam artho, iti vadantīti / [Sāra-dīpikā, p, 3]

That the word <<*Miśrāḥ*>> in the above passage refers doubtlessly to <<*Subuddhi-Miśrāḥ*>> is known from Kamalākara-Bhaṭṭa's (ca 1612 A D) Kamalākarī[4] on the corresponding text-portion of the Kāvya-prakāśa

(*ii*) teṣāṁ vācakatvā-[' '] dy-anyatama virahād iti *Miśra*-mataṁ nirastam / [Sāra-dīpika, p 55]

Here also the view of *Subuddhi-Miśra* has been rerred to The same view is also found in Jayarāma Nyāya-pañcānana Bhaṭṭācārya's (ca 1500 – 1700 A D) Tilaka[5] and Śrīvatsalāñchana Bhaṭṭācārya's

---

(3) vilokya vividhāṣ (°dhāḥ—sic) ṭikā adhitya ca Guror mukhāt/ Kāvya-prakāśa-ṭikeyeṁ racyate Sāra-dipikā / / [V 5 at p 1]

(4) <<namaskāryatvena smarati *Madhumati-Subuddhi Miśrau* / [Ed Pāpā Śāstrin Benares, 1866, fol 1ᵃ]

(5) anyathā Apabramśamaya—kāvye kavyatvam eva na syāt [ ] vācakā—[ ]dy—anyatamatva-virahāt / *Subuddhi-Miśrā* appy evam āhuḥ / [Microfilm copy of an East India Company Library MS dated Saṁvat 1854 (—1797—98 A D), obtained through the good offices of the India Office Library, London, fol 24 (25—sic), obv side—fol. 24 (25—sic), rev side]

[A critical edition of Jayarāmaś Tilaka is being prepared by the present writer]

(ca 1550-1600 A.D.) Sāra-bodhinī[6] on the corresponding text-portion of the Kāvy-prakāśa.

(iii) kecit tu pañcā-['] ṅgakaṁ vākyaṁ grantha ity āhuḥ, tad uktam —vişayo viśayaś caiva pūrva-pakşas[7]) tathottaram (°raṁ —sic)//[8]) nirṇayaś caiva pañcā-['] ngaṁ śāstre 'dhikaraṇaṁ smṛtam //[9] iti lakṣaṇam Bhāra ā-["] dau[10] pūrva-pakṣottara-pakṣā-['] bhāvenā 'vyāptam ity upekṣyam / [Sāra-dīpika, p. 3]

In this passage there is a covert reference to *Śrivatsalāñchana's* Sārabodhinī[11] on the corresponding text-portion of the Kāvya-prakāśa. This identification is also confirmed by Kamalākarī[12]

(iv) Yad āha—pa (pā) rimityāl laukikatvāt sā [-'] ntarāyatayā tathā / anukāryyasya raty-āder udbodho na rasibhaved// iti

[Sāra-dīpika, p 124]

This verse has been quoted anonymously from Viśvanātha's (ca.

---

(6) na cā ['] pabhraṁśe tivyaptir iti vācyam/tasyā ['] pivācakatvam iti *Miśrā* ['] dibhir aṅgikaraṇat tasya lakṣyatvāt / [Ed Dr Goparaju Rama and Dr Jagannatha Pathak, Allahabad, 1976, p 22]

(7) ity āhuḥ, visayas caiva tad uktam———vişayo pūrva-paksas ———sic

(8) Here a single daṇda sign has been supplied by us

(9) Here two daṇda signs have been supplied by us

(10) Dr Nandi's proposed reading, Bhāratādau, put within two first brackets with a query mark, is not countenanced by the text of Srivatśa-lañchana s Sara-bodhini to be cited under foot-note 11 infra

(11) pañcā-[ ] ṅgakam vākyam granthaḥ/vişayo viśayaś caiva pūrva paksas tathottaram/nirnayaś ceti pañca-'ngam śāstre 'dhikaranam smrtam//iti/viśayaḥ saṁśayah/*Mahā—Bhāratā*-[' '] dau pañcā-['] ṅgānām Krsnā-['] rjuna-samvādā-[' '] dau sattvān nā ['] vyāptiḥ / [Ed Dr Goparaju Rama and Dr Jagannatha Pathak, op. cit , p 31]

(12) << pūrvottara-pakṣā—["]di—pañcā—['] ṅgakaṁ vākyam grantha >>iti *Śrivatsalāñchanaḥ*/

tat tuccham—*Bhārata*—[' '] dāv avyāpteḥ /

[Ed Pāpā Śāstrin, op cit, fol 1[a]]

[illegible] A.D.) Sāhitya-darpaṇa[13]. Viśvanātha himself cites this strophe in his Kāvya-prakāśa-darpaṇa[14].

(v) kaścit karābhyām upagūḍha-nālam
ālola-patrā-['] bhihata-dvirepham ('-rephaḥ-sic) /
rajobhir antaḥ-pariveṣa-śobhi (antaḥ pari'-sic)
līlā-['] ravindaṁ ('śobhi-līlā'-sic) bhramyāñcakāra// [Sāra-dīpikā, p. 156]

This verse can be safely identified as Kālidāsa's Raghu-vaṁśa, 6/13 [ed. N. R. Acharya, Nirṇaya-Sāgara Press, Bombay, Eleventh Edition, 1948, p. 140].

Such examples may be multiplied at pleasure.

However, an important feature of Dr. Nandi's work is Appendix I, pp. 324-395, which gives us a full text of Narahari Sarasvatī-tīrtha's Bālacittānurañjanī on the Kāvya-prakāśa, Ullāsas IV-V, based on a Poona MS. At pp. 325-326 this text [kvacid iti/ .... bhinna iti/] fills up a big lacuna which we notice in the text of the Bāla-cittānurañjanī as edited by Dr. Goparaju Rama and Dr. Jagannath Pathak (Allahabad, 1976), pp. 61-62.

One only wishes there were no serious misprints in the work.

Lastly, we hail Dr. Nandi for making this laudable maiden attempt to present us in print Vol I of Gunaratna-gaṇin's hitherto unpublished Sāradīpikā which opens new avenues of fruitful research into the niceties of the text of the Kāvya-prakāśa Dr. Nandi gives us also ample scope for further and better reconstitution of the text of the Sāra-dīpikā and better conjectural emendations.

We are eagerly waiting for an equally scholarly Vol II of the Sāradīpikā.

---

(13) Pārimityal .... tathā //
anukāryasyasya raty..!ādes tad-bodho na rasī bhavet /
[Ed. Durgāprasāda Dviveda, Nirnaya-Sāgara Press,
Bombay, Sixth Edition, 1936, 3/17^{cd} - 18^{ab}, p. 89]

(14) Ed Dr. Goparaju Rama and Dr. Jagannatha Pathak, op. cit., p. 65; also ed Dr Goparaju Rama, Allahabad-2, First Edition, 1979, p. 38 (with misprints).

<<CANDRAGOMIN'S LOKĀNANDA-NATAKA>> *

DR BISWANATH BHATTACHARYA, Ph D (Marburg/Lahn) D Litt (Calcutta)
Vidyā-Bhavana, Viśva-Bhāratī University,
Santiniketan

A CANDRAGOMIN

§ 1 *Names and Appellations*—The name Candragomin has been transliterated into Tibetan as <<Tsan -dra —go —mi >>[1] and translated into Tibetan as <<Btsun —pa [=Pūjya—] Zla —ba [= — Candra]>> [=Pūjya—Candra>Candragomin[2]]

Candragomin is also referred to simply as <<Candra>>[3]

He gives his appellation as <<chags —(pa —) [= — rāga] Bral [=Vīta—]>>[>Vīta rāga (or Vi-rāga or Vīta-rajas or Vi-rajas or Gata-rajas]

This sobriquet is connotative as he introduces himself as<<chags —pa —daṅ [=rāgeṇa] bral [=rahitaḥ] mthsuṅs [=ısa]>> [>gata-rajas-tulya > Bodhi-sattva-tulya]

His another Beiname is<<bsod —nams —[= — sukṛta—] mchog —gi

---

* Paper read at the seminar on Sanskrit Drama organised in June, 1979, by the Dept of Sanskrit, School of Languages, Gujarat University

1 This name is also shown as <<Tsandra -go —mi >>

A variant of this name is <<Tsandra —da —sa (°—dā —śa sic) >>[=Candradasa]

Sometimes the name appears to have been printed wrongly in the Bstan —Ḥgyur editions as<<Tsandsa — go — mi >>and<< Tsantra —go —mi >>

Anyway, in transcription and loanwords from Sanskrit in Tibetan the <<c>>, <<ch>>, << j >> and <<jh>> sounds of the original are changed respectively into the affricatives, << ts >> <<ths>>, <<dz>>and<<dhz>>

2 gomin pūjye

3 nāmaika—deśa—grahaṇe nāma—grahaṇam iti nyāyāt.

[=Parama—](mňon'—[=—abhi—] brjod—pa [=—dhāna])>>[>Paramesu-kṛta].

He also calls himself <<slob'—dpon' [=—ācārya] chen'—po' [=mahā—]>> [> mahācārya].

He was held in high esteem by his contemporaries[1]

He became famous in his life—time[2]

§2 *Lineage* ——He declares himself to be a scion of <<Dzā—tū—kar—ṇa[3] >> [=Jātūkarṇa]

§3 *Place* ——He was an inhabitant of Eastern India[4]

§4 *Creed* ——He professes himself to be a follower of some Mahayāna Buddhistic sect[5] He admires and emulates the altruistic ideal of a Bodhisattva[6]

§5 *Date* ——He is said to have flourished in the fifth century A D

§6 *Scholarship and Works* ——He is well known as a grammarian His works on Sanskrit grammar modelled on the Pānini system, have already been edited and published

His Śiṣya-lekha-dharma-kāvya, like Nāgārjuna s Suhṛl-lekha, has also been published

These works are also found in their Tibetan translation

---

1 <<skye —bo—[=jana] dad—pa—rnams—kyi [=—śraddhānām] zla—ba [=candrah]>>[> jana—śraddhā—candraḥ]

2 ma—[=a—] lus—[=—śeṣa—] sa—[=—dharā] steṅs [=—talam] grags—pas [=yaśasā] hgro—ba [=aśnute] [gcig =ekaḥ] ñid [=eva] rgyal [=jayati]/

3 V 1 << Dzā-tu—kar—na >>[= Jatukarna]

4 << śar —[=pūrva—] phyogs [=—pradeśa]

5 raṅ—nid—rnam—[=svayam—] byun—rnam—[=—bhūta—] gśegs—[=—āgata—] gzins—kyi [=—taryāḥ] yal—ga—yi [=śakhāyah] lugs—las [=pakṣāt] ñe—bar—[=upa—] blans nas [=—labhya] Tsandra—go—mis [Tsanda o-sic Candragomina] rab tu—[=ni—] sbyar [=-baddham]/

6 Skyid—paḥi [=maṅgalasya bskyed—paḥi (=utpādanasya) sic] gnas [=padam] / chags [=—ragaiḥ] bral—[=—vita—] kun—gyis [=sarva—] [> sarva—vita—ragaih] sgrogs—śin [=āhūya] brjod—pa [=prakaṭitam] /

Besides these works, the remaining ones in their Tibetan translation may be classed under the kāvyas, sādhanas, etc

B. LOKĀNANDA-NĀṬAKA

§1 *Lokānanda-nāṭaka in Tibetan Translation* ——Among the remaining texts extant in Tibetan translation is the Lokānanda-nāṭaka[1], which has been edited critically and published in the Roman script in 1974 by Dr Michael Hahn of the University of Bonn[2]

But the Sanskrit and Prakrit portions of the original text of the Lokānanda-naṭaka have not been unearthed as yet[3]

However, the Tibetan translation of the Lokananda-nāṭaka has already been printed previously in the Tibetan script in the different editions of the Bstan-Hgyur[4]

This transation as printed in the Bstan—Hgyur editions bristles with mislections and misprints At times letters and syllables are defaced or smudged It is thus an uphill task for an editor and restorer to prepare an eclectic text of the drama So some appropriate adjustments and suggestions for improvement have to be conceded to by us without disturbing the spirit of the passage in question We have tried to retain

---

1 Hjig—rten—[=Loka—] ku n—tu—[=—a—] dgaḥ—baḥi [=—na dam] [>Lokanandam] zlos—gar [naṭakam] z es—bya—ba [=nāma] [>Lokanandam nami naṭakam] /

2 The present writer records hereby his heartiest thanks to his esteemed satirthya and friend, Dr Hahn, for the kind presentation of a copy of his edition of the Lokananda naṭaka

3 A maiden a tempt to offer a reasonable restoration of the lost Sanskrit and Prakrit por ions of the Lokānanda nāṭaka is being made by the present writer

4 The present writer has for the basis of his rational reconstruc tion of the original text and kritische Beobachtungen thereon a transcript from the Snar than edition of the Bstan-Hgyur as preserved in the Viśva Bhārati Un versity Library He has also consulted Dr Hahn s crit cal edition for the numerous variants and occasional help from the copious materials collected laboriously by Dr Hahn

But at times our interpretation of the Tibetan translation and restitution of the original text have been different from Dr Hahn's appraisal of the drama

the readings of the translation as far as practicable and interpret them accordingly. In the restituted text the Satzstellung of the translation has also been followed to a reasonable extent.

In any case, this Tibetan translation was done at Kathmandu in Nepal in the fourteenth century A D. by mahā-paṇḍita Kīrticandra of Kāśmīra and the lo˙-tsā˙ Grags˙-pa˙- [=Kīrti—] rgyal˙— [=—jaya—] mthsan˙ [=—cihna] [>Kīrtidhvaja] of Yar˙-luṇs˙[1].

After these externalities we might now be permitted to delve deep into the details of the drama proper.

§ 2 *Plot and its Source*—To begin with, the Lokānanda-nāṭaka is a dramatized version of the famous Kumāra-Maṇicūḍa-jātaka[2]

This drama deals with the noble deeds [= avadānas] of the Bodhisattva-like Prince and later king Maṇicūḍa of Sāketa His pious parents are named Brahmadatta and Kāntimatī, Born with a crest-jewel he is also an embodiment of virtues His clown (Vidūṣaka) is Gautama and chief minister, Subāhu

He marries Padmāvatī, foster-daughter of the seer Bhavabhūti, through the mediation of her friend, Vidyādharī, a nymph

In due course Maṇicūḍa and Padmāvatī get a son, Padmajāta

Now begin the tests of Maṇicūḍa's self-sacrifice like Śibi and Hari-

1 dam˙—pa˙-rnams˙-kyi [=uttamānām] thsul˙-la˙ [=rītim] brten˙-nas˙ [=avalambya] paṇḍi—ta— [=—paṇḍita-] chen˙—po˙—[=mahā—] Kīrti˙—tsan˙—dra˙—dpr˙ [=—Kīrticandreṇa] / Yar—luṅs˙—pa˙— [=Yar˙—luṅs˙—deśaja—] Grags˙—pa˙— [=—Kīrti—] rgyal˙— [=—jaya—] mthsan˙—[=—cihnena] [>-Kīrtidhvajena] [ca] Bal˙ [=Ūrṇā—] yul˙— [=—rāṣṭra-] [>Nepāla—] Yam˙—buḥi [=—Kāṣṭha—maṇḍapa—] groṅ˙—khyer˙—du˙ [=—nagare] legs˙—par˙— [=sam—] bsgyur˙-ro [=—anūditam] //

2 / gz'on˙—nu˙— [=Kumāra—] gtsug˙—na˙ [=cūḍāyām] nor˙-buḥi˙ [=maṇeḥ] [> —Maṇicūḍasya] skyes˙—paḥi˙ [=jātasya] rabs˙ [=kramam] [> jātakam] zlos˙—gar˙—gyis [=nāṭakena]>nāṭaka—mukhena] bstan -bcos˙ [=śāstram] Ḥjig˙—rten˙— [=Loka—] kun˙—tu˙— [=—ā-] dgaḥ˙—ba˙ [=—nandam] z'es˙—bya˙—ba [=nāma] / slob˙—dpon˙ [=—ācārya—] chen˙—po˙— [=mahā—] Tsan˙—dra˙—go˙—mis˙ [= —Candragomiṇā] rab˙—tu˙— [=ni—] sbyar˙—baḥo [=—baddham] /

Kumāra—Maṇicūḍasya hi jātakam nāṭaka-mukhena śāstram idam /
Lokānanda-nāmakam mahā—" cārya—Candragomiṇā nibaddham //

Iosadra. His offering of the body to Indra in the disguise of a demon (rākṣasa) and eventual revival through the divine grace of the goddess Earth are followed by his willingness to part with Padmāvatī and Padmajāta for serving the sage Maricı

Then his parents go to heaven in a celestial chariot being glorified by admiring gods

Thereupon he decides to become a recluse and forsakes Sāketa, which is besieged by his cruel enemy, King Duṣprasaha of Kuru-deśa

He goes to a forest for meditation being accompanied by Gautama. There he rescues Padmāvatī from the clutch of two śabaras

Lastly, he cuts off his crest-jewel and offers it to a Brāhmaṇa sent by Duṣprasaha for mitigating the sufferings of the subjects of Kuru-deśa stricken severely with famine and pestilence

In the meantime Padmajāta is bitten by a snake

But both Maṇicūḍa and Padmajāta are saved miraculously, and a fresh crest jewel adorns the former's head

Thus the plot as a whole delineates the magnanimity of Maṇicūḍa

In this plot Candragomin has retained the main events of his jātaka original[1] and eschewed the immaterial details for the sake of brevity[2] He speaks of his originality[3] So it is quite natural that he should make some deviations from his source and introduce some innovations into his drama in order to suit his purpose Thus he invents the characters of the three girl friends of Padmavatı (named Ratnavalı, Madhavı and Bindu matī), the two maidservants of Kantimatı (named Parnikā and Kuntalikā) and the servant of Maṇicūḍa (named Mañjula)

---

1 Kṣemendra s Maṇicūḍāvadāna also deals with the same plot but there are some minor variat ons Thus the names of Maṇicūḍa's father and son are given there as Hemacūḍa and Padmcūḍa respectively Besides, there are some undramatic and unnecessary details

2 rgyas pa-rnams [= vistarān] bsdus-naś [= saṁkṣipya] /

3 gaṅ -z ig [= kim-cit > idam] zlos -gar [=naṭakam], raṅ -dbaṅ - [=sva tantratā-] nor -gyis [= -dhanena] rab - [=su-] dgaḥ [=-priyam] /

Besides the names of these new characters, Candragomin must have also devised a proper dramatic background for the delineation of śṛṅgāra-khaṇḍarasa in the first three Acts of the drama

§ 3. **Technique** This drama is complete in five Acts[1] and thus fulfils the minimum requirement of the size of a nāṭaka[2]

Candragomin declares that he undertook the task of dramatizing the Kumāra–Maṇicūḍa—jātaka[3], accomplished his mission and revised the drama[4] to make it faultless[5]

The drama starts with three verses depicting Buddha-pūjā and āśīr vacana[6]

---

1 ces [= iti] smras-nas [= uktvā] thams-cad [= sarve] nes-par-[= nis-] 'zugs-so [= -krāntāḥ] // yan-lag [= khaṇḍaḥ > aṅkaḥ] lṅa-pa [= pañcamaḥ] rdzogs- [samāptaḥ] //

2 pañcādikā daśa-parās tatrāṅkāḥ parikīrtitāh /

3 Tsandra-go-mis [= Candragominā] rab-[= ud] sdyor -dan [= -yuktena]

4 gaṅ-gis [= vena, gan-gi (yasya) sic] zlos-gar [= nāṭakam] rab'-[= ni-] sbyar-la [= -badhya] / ñe-bar- [= su-] yons-su-[= -saṁ-] rtsom-mdzad [= -sādhitam]

5 mchog -tu -[= su-] gsal [= -śuddham]

6 guñjadbhir bhramara-ganaiḥ padāvaghṛṣṭaih
sakṣaudraiḥ sarasa-rajaḥ kanānuviddhaiḥ /
samdṛbdhaiḥ sphuṭa jalajair Jinānghri-yugme
dattām me hy apacitir añjaliḥ śivam vaḥ //
snigdhaṁ te hṛdayam mahac ca muditaṁ kaṇṭhe samāliṅgitam
kāruṇyān mayi te virāga sadṛśam vyapara jātam hi tat /
śri devī sva-Yaśodharā hi kurutam mā mā nuvartasva mām
sāsūyam Madanātmajopahasitam Buddham param dhyāyata //
Māro roṣṇa babhre sapadi nija dhanus tasya senā-dalam ca
vyāvṛttaṁ kena netā vyapagata-vijitam pādatāḍam nininda /
vyāmūḍhā'naṅga kanyāḥ sruta-nayana-jalāś cāmaraiḥ prekṣya
hṛṣṭam
gāhadhvaṁ pūrṇa-bodhim Daśa bala kalitam pūrvagairapy
aśakyam //

See in this context the details of the Tibetan passages cited and discussed by us in our original research paper entitled < < Candragomin's Lokānanda-nāṭaka Critical Observations on its Nāndī Verses >> published in the Viśveśvarānanda Indological Journal, Hoshiarpur, Panjab (India), Vol XVI, Pt 1, March, 1978, pp 42—46

There is also a mention of lotus blossoms in the first strophe These verses are followed by a stage direction for the entrance of the sūtradhāra[1]

Technically speaking, these three verses constitute a dvādaśa-padā nāndī, or rather the raṅga-dvāra ślokas inasmuch as the nāndī being a part of the pūrva-raṅga rites is not an integral part of a drama proper

Further, the word sūtradhāra should be understood in this context to mean the sthāpaka The āmukha (= prastāvanā) is virtually the sthāpanā[2],

In this āmukha the Naṭı sings a lovely song on the beauties of spring[3]

This āmukha is of the prayogātiśaya type because the sthāpaka listens to the Vidyādharī's exclamation << a —tsthsa —rī—aṁ [= accharīām] a –tsthsa –rī –am [= accharīāṁ] >> from the green-room, recognizes her and leaves the stage with the Naṭı announcing thereby the entrance of the Vidyādharī upon the stage

---

1 dgaḥ —byed —kyıs [= nāndya] mchod —paḥı [= pūjāyāḥ, scil Buddha—pujayaḥ] mthaḥ —las [ante] Mdo —ḥdzın –paḥo [= Sūtra dhāraḥ] / See previous page foot—note 6 supra for the reference

2 mnon -du phyogs na [= abhımukhe] gnas so [= sthıtam] [>āmu kham]/ See previous page foot note 6 supra for the reference

3 padmo -rnams [= ṇalıṇāīṁ nı [= hı] ba -mas [= tuhıṇeṇa] rigs – ñams [= haya-] hod [= -rūva-] ldan [= -juttāīṁ] gaṅ z ıg [= tho- aṁ] śar –nas [= uggaā] dbugs -rnams [= sāsā] ḥbyın [= muaṁtı]/

de –bz ın [= taha] mkhas paḥı [= ahırūva] lho [= -dāhıṇa-] phyogs – [= -dısā-] rluṅ -rnams -kyıs [= -vaūhı] nı [= hı] ḥjıg rten [= loo] yın – dag —[= sam] thsım -par -byed [= —tuṭṭho]/

phyogs –rnams [= dısā] pa -lā -śa yı [= palāsa-] ljon -śıṅ - [= -taru]me tog [= kusumaṁ] śa [= gattaṁ] dral [= tuḍıā-] bz ın -du = p va] śın tu – [= aı] dmar [= -lohıā]/

bsıl [= sısırattaṇa-] mer – [= -puṇṇa-] ḥod - [= bhā-] [g]zer [= -maūho] hgro rnams kyı [= loāṇa] gtsug -gı [= cūḍāe] nor [= maṇı] bz ın [= vva] gsal po [= payāso] yaṅ-dag [= saṁ-] gnas [= cıtthaı]/

tuhıṇa-malıṇaıṁ ṇalıṇāīṁ muaṁtı thouggaā sāsā
taha maṇua gaṇo dāhına-desāhırūva-vāūhi saṁtuṭṭho/
tuḍıa-dala palāsaṁ pıva savvā dısā paraṁ lohıā jāā
sırı-sısıra karo rehaī cūḍā-maṇı vva loāṇa bhāsamto//

The drama ends in typical kāvya–saṁhāra[1] and praśasti[2], the thirteenth and fourteenth sandhy–aṅgas of the nirvahaṇa–sandhi. In this way the dénouement of the drama is indicated.

This drama has three interludes. The first one is a praveśaka at the outset of Act 2. The second and third ones are instances of saṅkīrṇa viṣkambhaka in the beginning of Acts 4 and 5.

---

1. draṅ-sroṅ'–nas [=Ṛṣiṇā (vācyam) >Ṛṣiḥ]/ slar'-yaṅ' [=punaḥ; slar' (=punaḥ) yod' (=asti)' .sic] khyod' -kyi' [=tava] dgaḥ'-bahi' [=prīteḥ] bya'-ba' [=kāryam] ci'-z'ig [=kiṁcit] / yod'-pa' [=asti] smra'–bar'–gyis' śig [=vada] /.

rgyal'–po'–nas [=Rājñā (vācyam)>Rājā]/ hdi'–las' [=asmāt] kyaṅ' [=ca] dgaḥ'–bar' [=priya(tara)m] bya'–ba' [=kāryam] ci'–z'ig' [=kiṁcit] yod [=asti]/

lha' -mo' [=devīm] Padmā' -va' -ti' [=Padmāvatīm; Padma' -bā'-ti' — sic] buḥi' [=putrasya] z'al' [=mukham] daṅ' [=ca]/

dgaḥ' -baḥi' [=priyam] Gau' –ta' –ma [=Gautamam]/

gz'on'–[=vāha–(vāhita–)] z'iṅ' –mkhaḥi' [=svargasya>svargīya–] bz'on' –pa' –la' [= –rathe] [>svargīya–vāha–(vāhita–) rathe] gnas' [=sthitam>sthitau] yab' [=pitaram] yum' [=mātaram] [>mātā-pitarau] lha'— [=deva–] ibsogs'–[= –gaṇa–] ḥkhor'–[= –parivāra–] bcas' [= –sahitam > –sahitau] mthoṅ [=paśyāmi]/

dgaḥ' –baḥi [=priyam] blon' –po' –sna'– [= –mantriṇam] chen' [=mahā–][>mahā –mantriṇam] daṅ'(=ca] ni'[=hi] skye'–bohi'[=janasya] sdug'–bsṅal' [=duḥkham] ma' –lus' –pa' [=a–śeṣam] rab' –tu'–[=pra–] z'i' gyur' [= –śamitam] gz'an' [=api] ni' [=hi] ci' z'ig [=kiṁ–cit] bsgrub' –par' –bya' –z'in' [sādhyamānam] ba' [=kāryam] ci [=kim]/

Idaṁ Padmāvatyā nalina–ruci devyāḥ priya–mukhaṁ
Purastān me kāmyam kamala–jani–sūnoś ca vadanam/
puro yan me saukhyaṁ cira–paricitaṁ Gautama–mukhaṁ
sthitam sāmbaṁ tātaṁ sura–gaṇa–vṛtaṁ divya–rathake//
Subāhuṁ ca prekṣe priya–sacivam agryam hita–ratam
prajā–kaṣṭam kṛtsnaṁ praśamitam iha tvat–karuṇayā/
ato me sampūrṇaṁ samabhilasitaṁ mānasa–gataṁ
na sādhyaṁ kāmyaṁ me kim api hi mahī–jīva–samaye//

2 z'on' –kyaṅ' [=kiṁtu] dgaḥ' –bar' [= priyam] bya' –ba' [=kāryam] yod' –do [=asti] /

ḥgro' rnams' [janān] dam' chos' [=sad –dharmaḥ] ḥbyuṅ' [=āgacchatu=pracaratu] z'iṅ' [=ca] rab' -tu'- [=pra–] sbyor' –baḥi' [=yogasya] ltad' –mo' [=utsavaḥ] chen' –por' [=mahān] śog [=syāt]

[P.T.O.

The predominant sentiment (aṅgibhūta rasa) of the drama is śānta The Buddha is looked upon as the presiding deity of this rasa. Śama is its sthāyibhāva. Among the khaṇḍa–rasas vīra is sthāyi–bhāvavat while śṛṅgāra, adbhuta, karuṇa, bhayānaka, raudra, hāsya and bībhatsa are vyabhicāri–bhāvavat. The intervention of sthāyi–bhāvavat vīra–khaṇḍa–rasa and vyabhicāri–bhāvavat adbhuta–khaṇḍa–rasa averts the antagonism between śānta–rasa on the one hand and the group of śānta–rasa–virodhin khaṇḍa–rasas on the other

Prasāda–samānādhikaraṇa mādhurya is the guṇa.

Vaidarbhī is the rīti and Bhāratī the appropriate vṛtti

The hero Maṇicūḍa is of the dhīra–praśānta type He is praised as the foremost of the jinas[1] He is a man of principle[2]

The heroine Padmāvatī is his devoted and befitting wife

There is no actual foil (pratināyaka) to the hero because Duṣprasaha does not appear on the stage

Another peculiarity of the drama is the presence of a colophon in verse towards the end of each Act before the stage direction << ces

legs – [= su–] spyod –] = –carita– [yon –tan –rnams –kyis [= –guṇaiḥ] ḥchi – [maraṇa–] bdag – [= –prabhu–] yid –kyi [= –mano–] śiṅ –rta – [= –ratha–] ḥbras [= –phalam] med [= na] śog [= bhavatu] /

thub –paḥi [= muneḥ] skye –boḥi [= janasya] gtam –gyis [= kathayā] ḥbrel [= sambaddha–] thsogs [= –kāyaḥ] ziṅ [= ca] z'i [= śama–] bdud –rtsiḥi [= –amṛtasya] char –rnams –kyis [= varṣaṇaiḥ]/

bsil [= śiśireṇa] ziṅ [= ca] dge –bas [= śubhena] zla –baḥi [= candrasya] snan –bas [= alokena] rab –tu – [= sam–] ḥgro –z'iṅ [= –gamya] don – [= artha–] byed [= –kriyām] [= artha–kriyām> kṛtārthatām] śog [= āyātu]/

pracaratu janān sad–dharmo yam prayoga–mahotsavaḥ
sucarita–guṇair mogho nūnam kṛtānta–mano rathaḥ /
muni–jana–katha–baddhākāraḥ śamāmṛta–varṣaṇaiḥ
śiśira–śubhadaś candrālokaś ca yātu kṛtārthatam//

1 legs –par – [= san–] ḥdren –byed = –netā] chags –pa –daṅ [= rāgeṇa] bral [= rahitaḥ] rgyal –ba –rnams –kyi [jinānām] ni [= hi] / yum – [= mūla] gyur [= –bhūtaḥ]

2 rtags –pa – [= –nayaḥ] mchog –gi [= vara–] [>vara–nayaḥ] rin –chen [= ratnam] bla –med [= anuttaram]

[=iti] smras'—nas' [=uktvā] thams'—cad' [=sarve] nos'—par'—[=nis—] 'ṅags'—so [=—krāntāḥ] [> niṣkrāntāḥ] // >> and the concluding sentence << yan'—lag' [=khaṇḍaḥ > aṅkaḥ]........rdzogs'—so [=samāptaḥ] // >>. The verse colophon, which mentions the name of the dramatist in each case, should have been placed properly after the concluding sentence. Anyway, there are five such colophons[1].

---

1. dpal'—[=śri—] ldan' [=—mān] chags'—[=rāgaḥ] bral' [=vita—] bsod'—nams'—[=—sukṛta—] mchog'—gi' [=parama—] mṅon'—[=abhi—] brjod'—pa [=—dhānaḥ] / [> Parama—su—kṛtābhidhānaḥ /

ma' —[=a—] lus' [śeṣam] sa'—stens' [=—talam] grags'—pas' [=yaśasā] ḥgro'—ba' [=aśnute] gcig' [—ekaḥ] ñid' [=eva] rgyal [=jayati] /

gaṅ—z'ig' [=kimcit > idam] zlos'—gar' [=nāṭakam] raṅ—[=sva—] dban'— [=—tantratā—] nor'—gyis' [=—dhanena] rab'—[=su—] dgaḥi' [=—priyam] gar [=nāṭakam] /

dpal'—[=śrī—] ldan'—[=—mac—] Tsandra'—go'—miḥi' [=—Candragomiṇaḥ] sñan'—ṅag' [=madhura—śabdam > kāvyam] len'—z'iṅ' [=ādadānam] gnas [=sthānam] /

iti śrīmad—vi—rāgah Parama—su—kṛtābhidhāno
dharām kṛṣṇām prasiddhyā ''viśati jayaty eka eva /
idam svātantrya-rāyā ruciram iha Candragomi-
praṇītaṁ nāṭakam syāt sahṛdaya-hṛd ādadānam / /

sñan'-ṅag [=madhura-śabdaḥ > kāvyam] tshogs'-rnams' [=sabhyān] glu'-yis [=gītena] sñan'-pa r' [=madhuram] rab'-[=pra—] sgrogs' [= —śasti] skyid'-paḥi [=maṅgalasya, bskyed -paḥi (= utpādanasya). sic] gnas [=padam] /

chags'-[= —rāgaiḥ] bral —[=vita] kun'-gyis' [=sarva—] [>sarva-vita-rāgaiḥ] sgrogs -sin [=āhūya] brjod'-pa' [= prakaṭitam] de' [=tat] ni' [=hi] rgyal'-bar -byed [= jaitram] / gaṅ' gis' [=yena] raṅ' -ñid'-rnaṁ-[=svayam-] byun -rnam-[= bhūta—] gśegs'—[= —āgata—] [> svāyambhuva—] gzins -kyi [= —taryāh] yal -ga'-yi [=śākhāyāḥ] > sampradāya-viśeṣasya] /

lugs'-las' [—pakṣāt] ñe -bar'-[=upa—] blans' — nas' [= —labhva] Tsandra'-go'-mis' [=Candragomiṇā] rab' —tu' [=ni—] sbyar [= —baddham] /

yat kāvyaṁ gītā madhuram praśāsti sabhyān
nirdiṣṭam maṅgala—padam hi vita—rāgaiḥ /
jaitraṁ svāyambhuva—tari—viśesa—juṣṭam
paksam jñātvā vyadhita tad dhi Candragomī / / [P.T.O.

ḥdi' [=idam] ni' [=hi] skye'—bo'—[=jana—] dad'—pa'—rnams'—kyi' [=—śraddhā—] zla'—ba'—[=—candra—] btsun'—pa'—[=—mānya—] zla'—ba'—yı [=—Candrasya] /

mchog'-tu'-[=su—] gsal'-bar' [=—śuddham] rab'-[=pra—] sbyar' [=—yuktam] gar'—gyi' [=nāṭakasya] sa'—gžir' [bhūmau] [> raṅga-bhūmau] gar'—mdzad' [=nāṭaka—karma > nāṭakam] gar'—[=naṭa—] thsogs'—kyıs [=—gaṇena] /

gaṅ'—gıs' [=yena (nāṭakena)] legs'—par'—[=san—] ḥdren'—byed' [=—netā] chags'-pa'-daṅ' [rāgeṇa [bral'] =rahıtaḥ] rgyal'-ba'-rnams'—kyi' [=jinānām] nı [=hı] /

yaṁ—[=mūla—] gyur' [=—bhūtaḥ] rtags'—pa'—[=—nayaḥ] mchog'—gi'] =vara—] rın—chen'] =ratnam] bla'—med' [=anuttaram] de' [=saḥ] ni' [=hı] thob'—par'—ḥgyur [=āśrīyate] /

śraddhā—candrasya hı nṛṇām mānya—Candrasya śuddhaṁ
śailūsair nāṭakam ıdaṁ raṅga—bhūmau prayuktam /
san-netā rāga—rahito mūlabhūto jınānām
ratna—śreṣṭho vara—nayaḥ śrīyate nāṭakena / /

rgyas'—pahı'—rnams' [=vıstarān] bsdus'—nas [=saṁkṣıpya] gaṅ—gıs' [=yena] zlos—gar' [=nāṭakam] rab—[=nı—] sbyar'—la [=—badhya] /

ñe'—bar—[=atı—] yons'—su—[=—sam—] rtsom—mdzad' [=—sādhıtam] Tsandra'—go—mıs' [=Candragomınā] rab'—[=ud—] sbyor'—dan [=—yuktena] /

gal'—te' [=yadı] ḥgaḥ'—z'ıg' [=kaścıt ... ayım] chags'—pa'—dan' [=rāgeṇa] bral [=rahıtaḥ] mthsuns [=ıva] gyur' [=syāt] ḥgro'—rnams'—la' [=bhūtesu] /

yan' [=punaḥ] dag' [=eva] skyes' [=jātaḥ] sam' [ca] sa'—[=—mahīm] chen [=mahā—] [> mahā—mahīm] yun' [=kālam] rıṅ' [=dīrgham] gnas—pas [=adhyusya] bden'—par' [=bhūtam] smras'—so [=bravītı] /

śrıtvā śrī—Maṇıcūḍa—jātaka—kathām saṁkṣıpya tad-vıstarān
udyuktena nıbadhya nāṭakam ıdam yenātısaṁsādhitam /
so 'yam syāj jagatī—tale gata-rajas-tulyo hı Candro mahān
jāto'dhyuṣya dharām bravītı ca punar bhūteṣu bhūtam cıram //

gan'-z'ıg' [=kımcıt] sñan'—dnags' [=kāvyam] bden'-pa'-rnams'—kyıs' [=satyaiḥ] dus' [=kālam] rın' [=dīrgham] dgaḥ'=[—harṣam] byas' [=kṛta—] [=> kṛta-harṣam] Śı'—lū'—ṣaḥı' [=Śılūṣasya] sras'—rnams' -kyis [=apatyaıḥ] /

dus'—[=-kālāt] rıṅ'-nas' [=dīrgha—] [=dīrgha-kālāt > cırāt] nı' [=hı] nor-gyı' [=dhanasya] khur [=bhāram] thob [=labhate] rıṅ-nas'

[P.T O.

Thus this drama, sweetened with music[1], is intended to be an attractive[2] medium for the preaching and propaganda of the Mahā-yāna norm of a selfless Bodhi-sattva[3]

In other words, this didactic drama is a śāstra-kāvya[4].

[=cirāt] skye'—bohi']=janasya] sems' [=cittam] ni' [=hi] rab'-tu'—[=pra-] dgaḥ'-bar [= -muditam] mdzad [=karoti] /

slar'—yaṅ [=punaḥ] bkur'—[=śraddhā-] gnas' [= —sthānam] mthoṅ'—bar'—gyur'—nas' [=dṛṣṭvā] dpal'—[=śrī—] ldan' [=mān] chags'-pa'—daṅ' [=rāgeṇa] bral [=rahitaḥ] z'es —pas' [=iti nāmnā] mdzad'—gyur'—pa' [=kṛtam] /

Ḥjig'-rten'-[= —Loka-] kun'-tu'- [= -ā-] dgaḥ'-ba'- [= -nandam] sna' [= —nānā-] thsogs [= - vidha—] [=nānā—vidha - lokānandam] zlos'—gar' [=nāṭakam] ḥdi' [=idam] ni [=hi] gar —gyi' [=nāṭakasya] sa'—gz ir [=bhūmau] [> raṅga-bhūmau] thob'—par' [=lābham] śog [=āyātu] /

kimcit kāvyaṁ satyaiḥ prīṇita—sabham śailūṣa—sanghaiścirarh
vittānāṁ sambhāram vindati jana—svānta—praharṣa—pradam /
bhūyo dṛṣṭvā ślāghyam vita—rajasā nāmnā kṛtaṁ śrīmatā
nānā—lokānandam nāṭakam idam range prayātu śriyam //

1 glu -vis [=gītena] sñan'-par' [=madhuram]

2 rab —[=su—] dgaḥi [= —priyam] gar [=nāṭakam] /

3 thsogs -rnams [=sabhyān] ..rab'- [=pra —] sgrogs [= —śāsti] skyid'-paḥi [=maṅgalasya, bskyed'-paḥi (=utpāda nasya) sic] gnas [=padam]/ chags —[= - rāgaiḥ] bral — [= —vīta—] kun - gyis [= —sarva—] [>sarva-vīta-rāgaiḥ] sgrogs'-śiṅ [=āhūya] brjod -pa' [= prakaṭitam]

praśasti sabhyān nirdiṣṭam maṅgala-padam hi vīta-rāgaiḥ/

ḥgro —rnams [=janān] dam —[= sad—] chos' [= —dharmaḥ] ḥbyuṅ [=āgacchatu=pracaratu]

pracaratu janān sad—dharmo 'yam

(4) thub'—paḥi' [=muneḥ] skye—boḥi [=janasya] gtam'—gyis' [=kathayā] ḥbrel —[=sambaddha —] thsogs' [= — kāyaḥ] z'in [=ca] z'i'= [=śama—] bdud — rtsiḥi [= —amṛtasya] char —rnams' —kyis [=varṣaṇaiḥ

muni—jana-kathā—baddhākāraḥ śamāmṛta—varṣaṇaiḥ. ......

× × ×

zlos'-gar'-gyis' [=nāṭakena>nāṭaka-mukhena] bstan'-bcos' [=śāstram]

This moralistic aim of Candragomin[1] seems to have appealed to its milieu.

This drama is said to have been staged successfully by a troupe of actors[2] during the life-time of the dramatist.

The performance of this stageworthy[3] drama must have been once popular[4] and the actors must have profited much thereby[5]

§ 4. *Importance* —Candragomin's Lokānanda-nāṭaka is of enormous importance to the history of the Classical Sanskrit drama and dramaturgy in so far as this drama, like Aśvaghoṣa's (ca 100 A D) Śāriputra-prakaraṇa and Rāṣṭrapāla-nāṭaka, establishes śānta as the aṅgibhūta rasa in dṛśya-kāvya, both in theory and practice and sets a model for Harṣavardhana's (7th century A D) Nāgānanda nāṭaka. Maṇicūḍa and Padmāvatī have set the patterns for Jimūtavāhana and Malayavatī respectively,

When restituted Candragomin's Lokānanda-naṭaka would prove to be well rewarding

śrī Guru carana-samarpaṇam astu //

---

1 hgro —rnams —la [=bhūteṣu] yan [=punaḥ] dag [=eva] skyes [=jātaḥ] sam [=ca] sa —[= mahīm] chen [=mahā—] [mahā—ahim] yun [=kālam] riṅ [=dirgham] gnas —pas [=adhyuṣya[bden —par [=bhūtam] smras —so [=bravīti] /

jāto 'dhyusya dharām bravīti ca punar bhuteṣu bhūtam ciram //

2 rab —[=pra—] sbyar [=—yuktam] gar —gyi [=nāṭakasya] sa —gzhir [=bhūmau] [>ranga—bhūmau] gar —[=nāṭaka—] mdzad [=—karma] [=nāṭakam] gar —[=naṭa—] thsogs —kyis [=—gaṇena] /

śailūṣair nāṭakam idam ranga—bhūmau prayuktam /

3 rab —tu —[=pra—] sbyor —baḥi [=—yogasya] ltad —mo [=—utsavaḥ] chen —por [=mahā—, /[>mahotsavaḥ] /

prayoga—mahotsavaḥ

4 skye —boḥi] [=janasya] sems [=cittam] ni [=hi] rab —tu — [=pra—] dgaḥ —bar [=—muditam] mdzad [=karoti]

jana—svānta—praharṣa—pradam /

5 nor —gyi [=dhanasya] khur [=bhāram] thob [=vindati] ... vittānām sambhāram vindati